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ISSUE #32**

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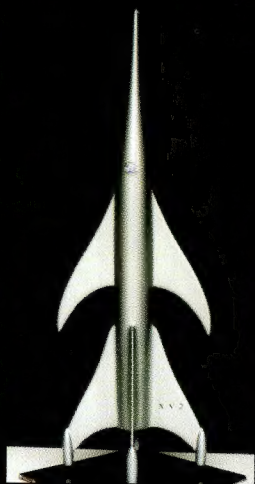
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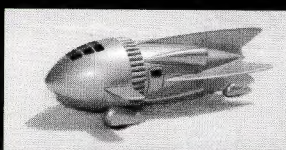
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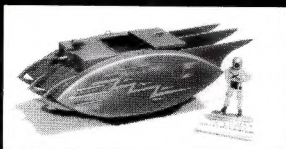




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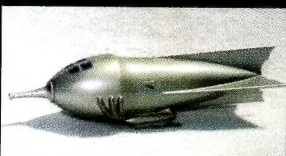
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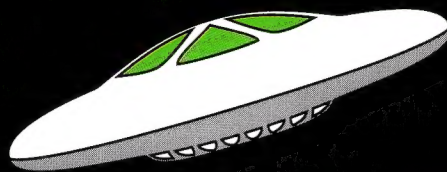
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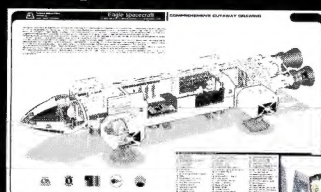


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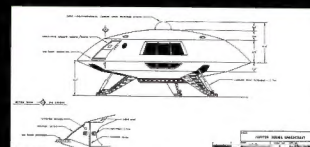


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Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

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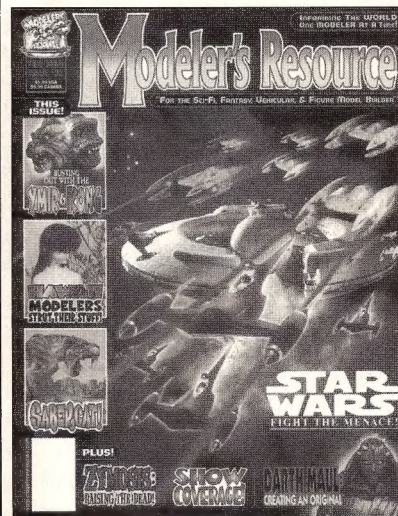
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Next Issue!

THIS ISSUE'S COVER

THE PHANTOM MENACE EXPLODES WITH KITS!

Out of the mind of George Lucas comes a fleet to ward off the evil of The Menace.



Kits pictured built/painted by Fred DeRuvo (*Naboo Fighter*), Tom Grossman (*Droid Fighter*), Bill Craft (*Ymir & Kong*), Hawaii Figure Modeler (*Anime*), Steve Lawrence (*Sabercat*), Joe Sid (*Darth Maul*) © 2000 Modeler's Resource. All rights reserved. Photo of Federation Battleship © LucasFilm Ltd. & TM. Used with permission. All rights reserved.

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RCHTA, Chiller & Kalmbach

T

wo shows that we personally attended recently were RCHTA in Chicago and Chiller Theatre in New Jersey. Fortunately, they occurred back-to-back, allowing us to attend both of them; not as vendors but

simply as 'sightseer' which, as it turned out was a great deal of fun. We've got RCHTA coverage in this issue and Chiller will be up in our next issue. We hope you enjoy these articles on shows. It certainly provides us with a unique perspective on the hobby and if we can pass that along to you through articles within *Modeler's Resource*®, we've accomplished our goal.

On another note, (*drum roll please...*) we're extremely happy to announce that we have been picked up by **Kalmbach Publishing Company** for *distribution*. During our time in Chicago, we met with Jim Meinhardt and a number of the other good people at Kalmbach to continue our discussions that we had begun prior to that trip, about the possibility of being distributed by them.

Like our other distributors, who distribute our magazine to the newsstands and bookstores, distribution through Kalmbach will mean *Modeler's Resource's* growth through hobby shops throughout the United States and Canada will be noticeable and immediate. We've already been established in a segment of hobby shops throughout the country, but there has been plenty of room to grow. Kalmbach is in the position to make that growth happen through a very large network of hobby shops they already deal with exclusively. If you have previously been unable to find this magazine in your local hobby shop, now you can simply ask the owner or manager to contact Kalmbach at **1.800.558.1544 Ext. 818** and they'll help make it happen.

We intend to continue to print the type of articles that you've been reading



AMT/Ertl's booth at the RCHTA show

since our inception, over six years ago. Figures will continue to be very much a part of what we do and Kalmbach is encouraging us to continue in that direction. As we've mentioned in a previous "From the Publisher" column, Science Fiction will also become more up front than it has been previously. I think, ultimately, we will be arriving at a real balance and highlighting the best of what's out there in the modeling world. We're committed to that and we're certain that the future only holds good things for us and the hobby in general.

Enjoy this issue and we'll see you the first week of March!

Sincerely,

Fred

~ House of Frankenstein High Bidder ~

Last issue, we featured, in the article by Joe Graziano, the House of Frankenstein kit from Diceman Creations. The kit was up for auction which was held during the first part of December. We will have information in our next issue since it was too late by the time this issue went to press. As stated last issue, the proceeds from this auction go to help one of Ed Bowkley's favorite charities, **Spectrum for Living**.

We Goofed! Corrections to Issue #31

• We failed to include contact information for Allen Debus, the author of *Twilight Zone Dinosaurs*. For more information on his book, contact: **Bob Morales • Dragon Attack! • 320 W. Johnston St, Colton, CA 92324 Tel: 909-824-5928.**

• Also, in the **Fantasy Architecture** article, we incorrectly printed the URL. It should be: http://members.tripod.com/Hirst_arts



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April/May	Jan 15th	1st Wk of Mar
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Aug/Sept	May 15th	1st Wk of July
Oct/Nov	July 15th	1st Wk of Sept
Dec/Jan	Sept 15th	1st Wk of Nov

Models On Display

We've got a name for our new Reader's Gallery that will debut shortly. Remember, we will start showcasing kits that readers have built but here's the twist: The kits highlighted in the photo(s) you submit must be of a **diorama**. We like that idea, so if you've created a diorama (at least two figures and a base), send in the photos (which become the property of MR). We will start this semi-regular gallery soon! Send in the pics!

Advertising on the 'Net?

NEW! Classified Advertising at:
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Article Submissions

We offer payment for any article we publish. Write for complete details (include SASE) or check out our Internet page for all the information.

Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article.

Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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Model Shows

Got a camera? Going to a show? Record the event w/photos and submit it as an article.

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"Enjoy Using My Imagination"

Dear Modeler's Resource,

Enclosed is a money order for \$42.00. Please start my two year (3rd Class) subscription to your magazine. I recently purchased the Aug/Sept '99 issue, issue #29, so please start my subscription with issue #30.

I first came across an issue of *Modeler's Resource* at a Barnes and Noble bookstore last Winter, but as I already subscribe to *Model Railroad* and *FineScale Modeler*, I didn't think I needed to subscribe to yet another modeling journal. However, I was in the midst of building Monogram's Stinger model when I saw that you were featuring a 'how-to' article on that model in issue #29, purchased the magazine and was hooked. I'm very impressed by the quality of the photographs and the kit reviews. The fact that you've just lowered your subscription rates didn't hurt either!

I've found over time that I really don't enjoy building models that take forever to construct or require 250 aftermarket parts to make it an accurate reproduction. Instead, I enjoy finishing a model and being able to use my imagination. In model railroading, I enjoy constructing buildings the most, as they provide the modeler with the opportunity to be truly free in developing paint schemes. I've built a few fantasy figures and like dinosaurs, I like the fact that there are few parts, but plenty of opportunities for bringing the figure to life through painting.

I am looking forward to receiving the next issue of your magazine.

With regards, David Colton
Waynesboro, VA

Dear David,

It's funny, as I get older, I'm less inclined to want to spend tons of time on a model either. There are rare exceptions, such as the Back to the Future Diorama that I'm currently working on. Generally speaking, I like to be done with a model after a few days of working on it and get on to the next one.

I think this is why I thoroughly enjoy attending military type shows like SCAHMS or MasterCon (or even IPMS/Nats) because it gives me an opportunity to view what others have done, appreciating how much time and effort went into it without having to do it myself. Thanks for writing.

"Worked at Aurora"

Fred and Silvia,

I recently discovered your magazine (I live in rural New Jersey, so that would explain it). I love it! It has most everything I enjoy about model building. Then I found your website. After viewing your "gallery", I realized that we are kindred spirits. I noticed an abundance of Aurora kits! Well, these are my favorites and for good reason. Let me explain. You see, I am, for lack of a better phrase, a toy industry brat. When I was 6 years old, my dad got his first job in the toy industry as a package designer for Remco toys in Harrison, NJ. At about the same

time, I discovered model kits. I started building anything I could get my hands on, planes, cars, ships, whatever. Then, in 1970, my dad changed jobs. He came home from work one day and said he was going to start work at a new job with Aurora in West Hempstead, Long Island. He then produced their catalogue and handed it to me. I was in hog heaven! This was the same time that Aurora was introducing their "Monster Scenes" line. As if that wasn't enough, he brought my family in for the New York Toy Fair that year. I got to go through the showroom and see many of the kits built up by "professional" model makers. At the ripe age of 9, I decided that I wanted to be a professional model maker. As it turned out, that's exactly what happened. I worked at Aurora for one summer when I was in high school, but that fall my dad changed jobs again and went to work for Mego toys. Shortly after that, Aurora went out of business, and the rest is, as they say, history.

Anyway, this is why I'm such a big Aurora fan. Like so many of us, I stopped building kits for a few years while I got married and had some kids, but have recently got back into it. It's amazing. Not only are some of the classic kits available again, but the garage kit industry is producing subjects that I never would have believed anyone would! I recently built a resin kit of Courageous Cat and Minute Mouse that I picked up at "Chiller Theater" last spring. It was a gift for my wife who was a big fan of the cartoon when she was a kid. Boy was she surprised! Now I am working on a resin kit of the Yvonne Craig Batgirl from the TV series. Like I said before, it's amazing what subjects are available.

Regards, Tory Mucaro (e-mail)

PS Keep up the good work, and don't change a thing about your magazine. It's perfect just the way it is!

"Disturbed"

Hi Fred,

Received the latest issue of MR and while I find it again very useful in my modeling endeavors, I find it disturbing due to many recent events affecting our hobby!

First, in the "Letters" section, a writer states how he'll drop your magazine IF it has more Science-Fiction articles. But what is Science-Fiction? Everything in our hobby is Science-Fiction!! Aliens, Predators, Vampires, etc., all in a way are Science-Fiction, so what do you ban? Then we have an article on Barb Wire in which the author makes no bones that he wants to ban guns, but the cutting off of a male part is okay with him? Or, in a recent episode of UPN's The Sentinel, a terrorist organization is run out of (horrors!) a hobby shop! The movie Small Soldiers has a hobby shop owner who bans war toys from his store. DML makes a bunch of foot tall dolls dressed in German uniforms and police and crook uniforms. Already, Sears has banned these toys due to protests by a mother and her wimpy 15 year old son! If they refuse to buy it, why should the rest of us be

barred from getting it?

The book, *The Diary of Anne Frank* is banned due to some nut protesting it! There are six hobby shops in the whole state of Michigan! And one that is 50 miles away from me has a police officer in front of it searching the purchases of the customer's to see IF you bought a model of some Nazi used Vehicle from WWII and then he runs a warrant check on you to see IF you are a Neo-Nazi! And under Michigan's Ethnic Intimidation law, you could be arrested! Seven dope houses on my block - nothing done - but let me buy a German tank and I could be arrested! You don't care?!! Oh, you model female figurines only. This could have you labeled as a sexual harassment candidate or even a porn collector!

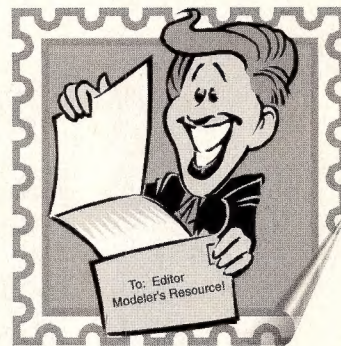
You model monster models? Some church cult could label you as an Occult/Devil worshipper! You don't care? What if you have kids? Child Protective Services could investigate you! A friend of mine before being sent to prison was investigated by a psychiatrist and one of the reasons stated by the doctor that my friend killed his religious fanatic wife was that he made Science-Fiction and military models, a thing a normal person should not do when they are in their late 20s! All this crap happening and we are fighting amongst ourselves as some type of modeling doesn't appeal to you?

The hobby is dying out with many magazines (after 30+ years, Scale Modeler folds!), manufacturers and hobby shops disappearing and we fight about different types of modeling? Support all of the hobby or we'll have no hobby!

As for my views on the hobby, we NEED to improve! I have to phone order ALL of my needs, large and small and there are things I'd like to change! Paint manufacturers, quit skinning us! Years ago, we paid .25¢ for a jar of paint. Now it's \$4.00 for that same jar?! Two ounces for that price? I can get a half pint at a craft store (acrylic) for that price! I can (and have) gone to Sears and had their computer make me a pint of a most used color I got from some manufacturer! Hobby shops...PRAISES TO VILLAGE COMICS, VLS & SQUADRON for having a knowledgeable staff and sales! Plus illustrated catalogs by them are useful! Many shops charge me for a catalog that is just a LIST of models and prices; no scales (in inches) so I can't compare related kits for possible diorama use. One manufacturer's 1/8th figure can be larger or smaller than the other's. I have an Endoskeleton that is noticeably smaller than a human by another company! Height in inches PLEASE!

Prices; it's anything goes! The same kit in the military hobby can have it's mold borrowed to other manufacturers and be at difference prices! The figure kits depending on what dealer you buy it from can range from 10-20 dollars and the "postage and handling" rates can be 1/2 the price of the kit! Village Comics ships for FREE, hear that?!!

Then comes some of the things made. We have had Alien from 1979



and now 20 years later, we get Ripley. Where is Vasquez? We have large Terminator kits, why not some 1:8th? Robby is being made into a plastic kit and already I am on a list to get it! MR could have a kit suggestion page so manufacturers could get an idea of what would sell! We waited 30 years for a Dr. Smith model (why is this kit WITH the robot cheaper at some stores than the robot alone?). So, when are we gonna get Jerry Ryan (7 of 9) from Voyager? In 2030AD?

Then finally (yes, finally), we have the computer/fax/e-mail type hobby shops. Forty-three percent of the public have the machines. The majority of us order by phone or mail, so your WWW dot com, etc. is totally useless to many of us. In fact, many modelers who go into computers give up the hobby of modeling. I should know; I got 60 kits in my basement that were given to me by out of state modelers who quit plastic and went on the WEB!!

Very sincerely,
Edward John Wojcik

"Engrossing"

Hello Mr. DeRuvo,

Enclosed is \$42.00/2 yrs (3rd Class/USA) subscription. Your magazine is thoroughly informative as well as engrossing. I especially like the way your covers have little teaser picture panels off to the side; almost like those old E.C. Horror Comic Covers!

Thanks for the ride!
Joe Clay, St Charles, MO

Dear Joe,

Thanks for writing and thanks for subscribing. Jim Bertges suggested the little pictures and Bill Craft made it work.

"Airbrush Maintenance"

Fred,

Thank you for doing the article on airbrush maintenance in issue #31. Being new to this "Invention of the Devil," I found your tips very helpful.

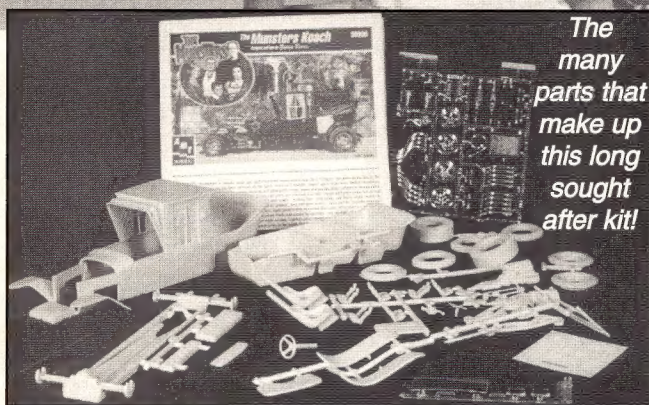
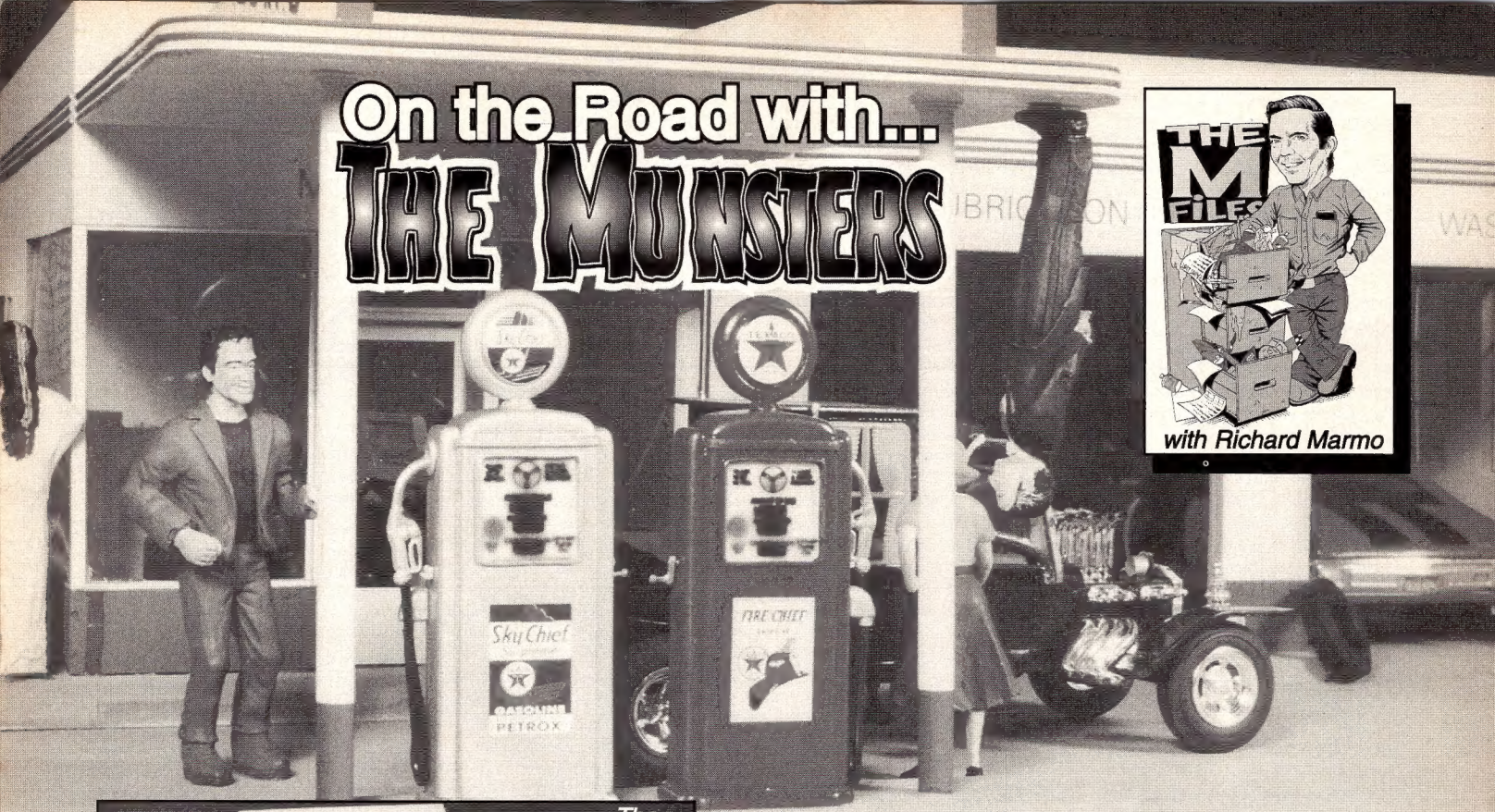
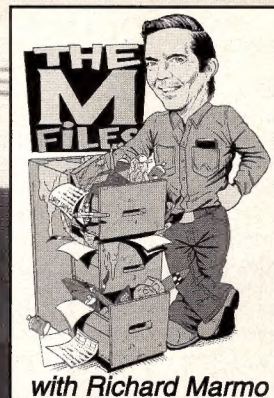
I know putting out this magazine is a lot of work, but your efforts are very much appreciated. My best to you.

John Eubank (e-mail)

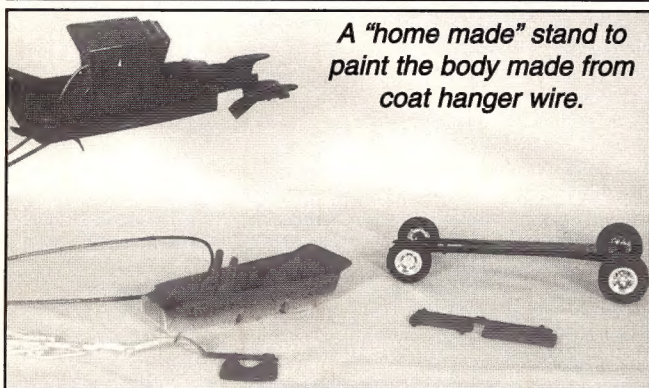
Dear John,

Thank you for taking the time to write and I'm very glad that this article was helpful. Other articles dealing with "Tips & Techniques" are in the works.

On the Road with... THE MUNSTERS



The many parts that make up this long sought after kit!



A "home made" stand to paint the body made from coat hanger wire.



All done. Ready for a ride?

There was nothing special about 1313 Mockingbird Lane. It appeared to be, and was, one of hundreds of thousands of suburban homes that are to be found across this country. Inside would be your typical loving family. There was Herman Munster and his wife Lily, Grandpa (Lily's father), Eddie (Herman's and Lily's son) and then there was Marilyn (Herman's niece). Every member of the Munster household was perfectly normal, the kind of people who would fit into any social setting without being considered out of the ordinary. Except for Marilyn. Sadly, she was slender, fair-skinned and blonde. She was even called beautiful by some, but they were as different in appearance from the rest of the Munsters as was Marilyn, so who were they to judge beauty? That she was so different in appearance was obvious by her inability to keep a boyfriend.

But the Munsters (you met them in the last installment of The M Files) were kind-hearted folk who would never embarrass Marilyn by commenting on the obvious problems with her appearance. Instead, she was treated as a perfectly normal member of the family, even being included in all family outings. After all, family is family and you can hardly blame someone for the physical appearance they were born with.

Suburban homes usually have at least one car (and frequently more) parked in the driveway or at the curb. The Munsters' home was no different and their vehicle, known by those in the neighborhood as The Munsters Koach, was unique in appearance. Due to Herman's above average height, a stretch limousine had been custom built for them in Europe. The end result was a vehicle that turned heads wherever it went.

I'm sure you've seen it on weekends when the Munsters (and yes, including Marilyn) have taken sightseeing jaunts. Six doors, open air driver's seat (as well as the rear and jump seats) and an over bored V-8 for maximum power. With overall gloss vampire black finish, blood red upholstery, fang yellow rear doors, curtains and chrome mag wheels, it's hard to ignore. If by chance you've missed it on the street, just park across from the Texaco at Mockingbird and... Wait! You're in luck. Here they come now. It seems Lily made a poor choice of entrees at the Road Kill Cafe and has implored Herman to make an emergency stop.

If you've gotten all lathered up wanting to add the **Munster Koach** to your collection but had despaired of ever finding one of the old MPC kits, originally produced in the 60s at the height of the TV show's popularity, relax, AMT/Ertl has soothed the savage breast with a repop of the MPC kit under the AMT/Ertl label. And all for a mere \$12.00.

Considering that the real car was a TV prop, even though it was functional, the kit is relatively simple. In some cases, too simple. One look at the boxtop, which shows a photo of the actual Koach, and it's obvious that some rather prominent details were left off. That, however, was a decision made by the powers that be at MPC and they're no longer around. At any rate, on opening the box you'll find all components molded in light gray except for the chrome and clear parts. There's also a small decal sheet.

Construction begins with the tires. If that phrase got your attention, keep in mind that MPC chose to produce the tires in injected styrene. This, in turn, meant that they had to be split into halves. When AMT/Ertl repopped the kit, no changes were made,

so...

Tires were assembled and the seams sanded down. Then all four tires and the one-piece chassis got a coat of primer. Incidentally, those of you who are familiar with my use of Krylon Sandable Filler and Primer may need to sit down. Because car models normally feature a smooth, glossy paint job, I switched to Krylon Sandable Gray Primer. The difference? Since it contains significantly less filler, you wind up with a smoother base for your final finish without the necessity of rubbing down the primer. And if you can't find Krylon, Model Master Primer will do just as well.

With the primer dry, the chassis got a coat of Model Master FS37038 Flat Black. Tires were sprayed with Model Master Rubber. After the paint had dried, the chrome wheels were installed. The completed wheel/tire assembly was pressed onto one end of each metal rod/axle, which were then slid thru the molded axles on the chassis and the remaining wheels/tires pressed onto the other ends. Since the chassis wouldn't be visible and I was on deadline, I didn't bother with any additional chassis detailing, but that doesn't mean you shouldn't. It's your choice.

The basic engine was assembled and the rear fenders attached to the Koach body. Then I bent up a coat hanger to form a stand for the body. With that done, the body, engine, interior, front seats and the two parts of the jump seat got a shot of primer.

Since a Ford engine powered the real Koach, the model's engine gets a coat of Model Master Ford Engine Blue. Interior and seats are Testors Flat Red and the body is sprayed Model Master FS17038 Gloss Black.

Once the Gloss Black had dried, I gave the body a shot of Floquil Crystal Cote. Crystal Cote, for those of you who don't know, is a mild acrylic lacquer high gloss clear coat. It's available in a bottle for airbrush aficionados as well as a spray can. Either way, it does an excellent job. While that was drying, I detailed the fan belt assembly. Pulleys were Model Master FS17038 Gloss Black, alternator was Model Master Aluminum and the fan belt itself gets a coat of Model Master FS37038 Flat Black. As long as you have the paint handy, slap a coat of Gloss Black on the fan, too. Just don't install it yet.

Moving on to the interior, I installed the previously painted front seats. And it's here that I digressed from the instructions. Rather than have the entire interior Flat Red, they want you to paint the floor GLOSS RED! Considering that the floor of the Koach would logically be carpeted, I think not. I chose to leave everything Flat Red. On the other hand, the instrument panel is Testors Gloss Red with Gloss Black dials. You can also use a white Prismacolor pencil (try your local art supply store) to pick out the raised tic marks if you wish. The floor mounted gear shift and the steering column are Gloss Black, while the steering wheel can be either Gloss Red overall or Gloss Red rim with Gloss Black spokes.

After installing the Flat Red firewall at the back of the Koach body, I turned my attention to detailing the body interior (not the seat/floor interior). Interior? You heard right. The second (or center) seat is enclosed in body work. As a result, the interior detail features quilted padding and curtains. Four framed window panes, much like the windows on many houses, grace the outside with curtains visible through them. There is, however, no window glass. Apparently the Munsters prefer natural ventilation.

I started by hand brushing (a strange and difficult technique for those of us who have an airbrush surgically attached to our hand) Testors Gloss Light Yellow on the outside window frames and rear door. Don't worry about the curtains winding up gloss yellow. We'll dull them down later. Keep in mind that yellow, no matter what the brand, won't cover black easily. Be prepared to use several coats. Flat Yellow was used on the inside of the windows/curtains.

Satisfied with the yellow, Testors Flat Red was applied to the quilted portions of the interior walls and headliner. Model Master FS37038 Flat Black finished up the two folding tops. And finally, a coat of Model Master Clear Flat Lacquer was carefully brushed on the outside of the curtains only, leaving the frames Gloss Yellow.

During various drying times, I had finished assembly of the engine (including the vertical pipes on the top of the intake manifold, but NOT the exhaust pipes) and installed it on the chassis. Now I slipped the seat interior into the body and mated the combination to the chassis.

From this point on, it's just a question of final detailing. Most of the remaining parts are plated and the instructions do a good job of showing you where everything goes. There are, however, a couple of things you need to be aware of.

For example, some of the plated parts, particularly the casket handles near the top edge of the engine compartment, have no locators. Be sure the back of the parts are completely flat before you mount them. And since you're mounting chrome to painted surfaces, your best bet is a good gap filling CA (cyanoacrylate, also known as superglue) such as **Bob Smith Industries Supergold+**. Same goes for the six boarding steps. Even though they're not plated, they're still being mounted to a painted surface. Once you've installed the steps, be sure to paint 'em Model Master FS37038 Flat Black.

I installed clear lenses on the headlamps with Supergold+ as well, a must in this case due to the fact that Supergold+ is non-fogging. Note, too, that the lenses mount ON the headlamp frame and not IN it. The windshield frame,

strangely, isn't plated. As a result, I brushed on a coat of Model Master Chrome Silver. Since Chrome Silver is very concentrated and can literally take days to dry hard, drying time was shortened by adding a small amount of Model Master Lacquer Thinner. Do keep in mind that if you try this trick, be sure to use a throwaway container instead of adding thinner to the main paint bottle. Make that little mistake and you'll find the whole bottle jellied the next time you open it! The decal sheet takes the form of a dozen cobwebs. Eight of them go on the headlamps, one for each side (and yes, including the clear lenses), while the other four form the corners of the windshield. Solvaset was used to snug 'em down.

Your biggest headache arrives when you try to install the plated exhaust pipes. "Try" is the operative word because they won't fit the way they're supposed to. I finally wound up doing a good deal of judicious trimming on the header end in order to make the pipes fit behind the fenders as they're intended to. Even with all that, there was still a healthy gap where they mated with the engine. If you're planning on building this kit up as a contest entry, I would definitely recommend custom bending individual pipes from aluminum tubing.

All that remains is the jump seat and the horn. As with some of the plated parts, the jump seat supports have no locating pins. So, it's back to CA and your Mk. I eyeball computer. A little tricky, but it works. Finally the horn. Paint the squeeze bulb Flat Black but DO NOT mount it in the indicated location, even though the horn has a locator pin with a corresponding locating hole on the body. Put it there and Herman will never be able to open the driver's door. Instead, use CA and move the locating pin mounting point about an eighth inch or so forward of the indicated location. The object is to mount the horn in such a way that it will clear the door hinge line.

With that, your Koach is ready for the road. At least as far as what you get in the box. Remember I said some rather obvious parts were left out of the original MPC kit? Take a look at the boxtop, which is a photo of the real Koach, and the first thing you'll notice missing is the chrome drag link from the front axle to the steering. And there are a few other details that require your attention as well. Again, not AMT/Ertl's fault but something you need to correct for a truly accurate model. Thanks to that pesky deadline, I didn't make the corrections, but there's no reason why you can't. Is there?

While the completed Koach makes for an interesting addition to your showcase, it begs for something more. It just so happened that I was developing an article on a 1/24 scale resin kit of a Texaco Service Station from Design Details. Additional detail parts from the catalogs of **Design Detail (5213-25th S.W., Seattle, WA 98106-1373, ph. 206-938-2483. (Catalog: \$3.00) and Scale Equipment, Ltd. (P.O. Box 20715, Bradenton, FL 34204, ph. 941-751-6584. (Catalog: \$5.00))** were being used to enhance the basic station. That led to the idea of parking the Koach in front of the station. Then I found out that **Jimmy Flintstone** had a line of 1/24 resin figures that were available thru **Scale Equipment, Ltd.**, including Herman Munster and Grandpa! One thing led to another and by the time the creative juices quit flowing, I had planned the set piece you see in this article. The Munsters Koach parked beside the gas pumps with Herman about to pump his own gas, thanks to a recently hired attendant who fled when he saw the Munsters drive in. Grandpa, who had nothing to do but wait, found a comfortable place to hang and contemplated who to have for his next meal. Eddie went looking for a candy machine while Lily high-tailed it for the rest room, courtesy of the Road Kill Cafe. And Marilyn, who had decided that she wanted to ride up front with Uncle Herman, was about to open the right front door of the Koach. Now you know why The M Files was missing from issue #31 (You did miss me, didn't you?). Once the Koach was finished, all I had to do was paint the Munsters figures (see The M Files in Modeler's Resource #30 for color data), position them and the Koach around the Texaco Station and I was done. End result? Instead of settling for just another car model on a shelf, a vignette had been created that tells a story. Now if Grandpa could only decide on dinner!



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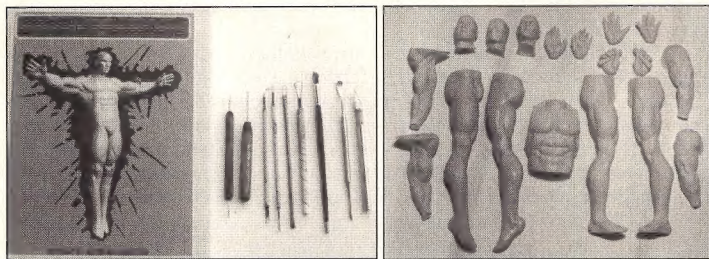
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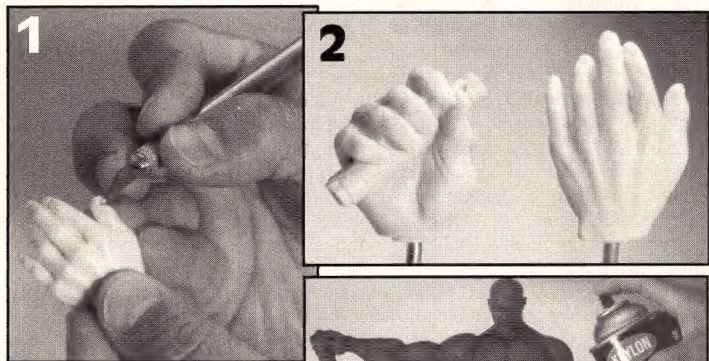
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Creating Your Own Original

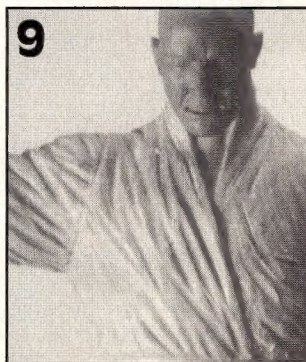
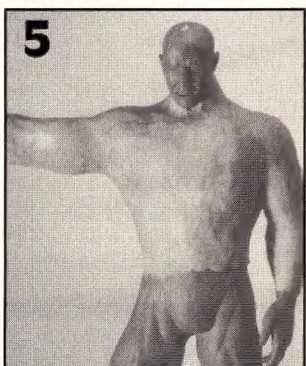
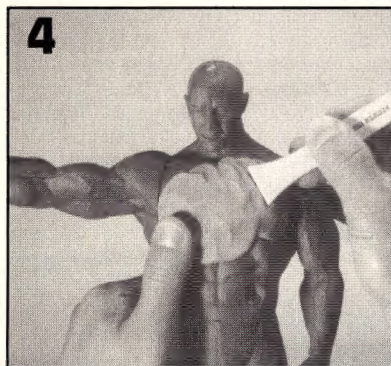
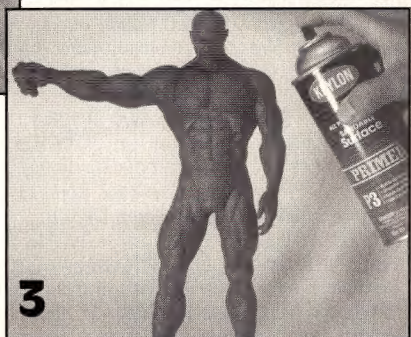


Above Left: The kit and the tools you'll need for this conversion.
Above Right: The pieces that come with this Generic Man 3 kit.



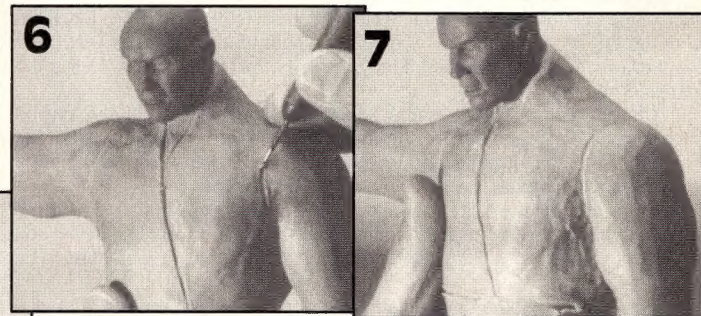
PHOTOS 1 & 2: Starting with the hands, I remove the fingernails with a hobby knife and sand the fingertips smooth.

PHOTO 3: Assemble and prime Generic Man in the pose you choose.



Now that Star Wars Episode One, The Phantom Menace has gone down in movie history and we've been flooded with merchandise based on its characters, it seems like something has been left out. Where are the figure kits? We have action figures, models of the ships, room alarms and even toothbrushes. But, with so many fantastic characters, you'd think there would be a line of figure kits for us to build and enjoy.

Maybe we'll have to wait, but for now, if you've got an itching desire to have your very own, personal Darth Maul, I'm here to show you a pretty simple way to have one. All you need is some Super Sculpy, a few tools, a piece of cloth and Original Generic Man 3. If you're ready, let's get started on creating your very own Darth Maul. I'll be back with another installment of "Creating An Original" soon. Any particular characters you'd like me to create? Contact me care of this magazine with your suggestions.



PHOTOS 4-9: To begin the Darth Maul shirt, apply a layer of Super Sculpy on the torso. When the torso is covered, use the point of a sculpting tool to scribe the lines of the fabric creases. Using the sculpting loop, enlarge and shape the creases. Reference may be needed in order to place the creases realistically, check magazine and catalog photos, or just have a look at yourself in a mirror and note how the creases form in your own clothing.



PHOTOS 10-11: With the creases fully sculpted, smooth the shirt by brushing on rubbing alcohol with a soft brush.

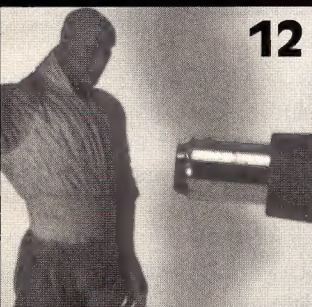
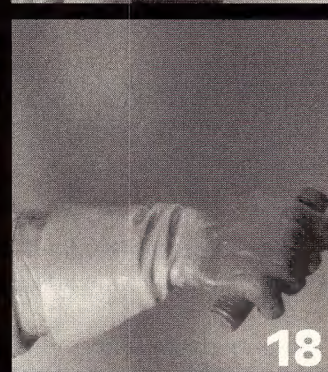
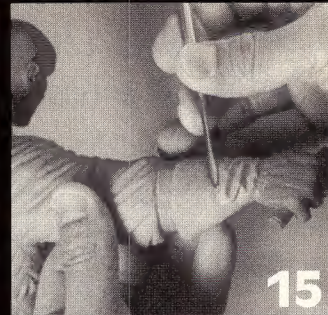
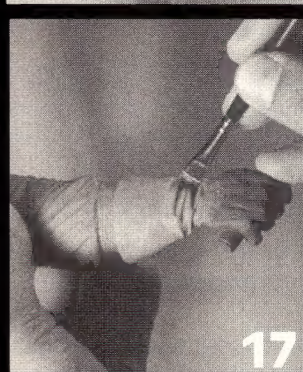
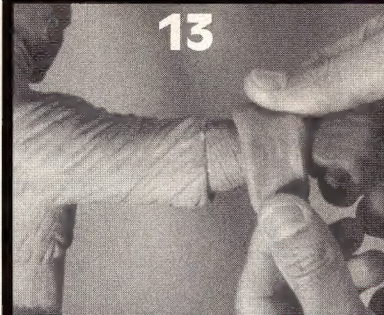
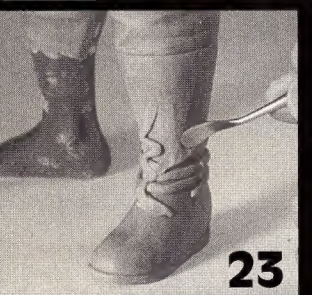
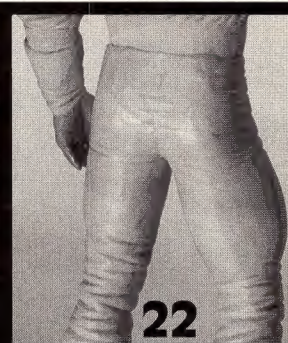
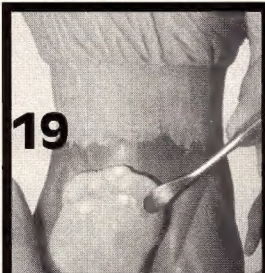


PHOTO 12: When you're satisfied with the look of the shirt, use your heat gun to cure the Sculpy. Keep the heat gun moving to avoid scorching and bubbles.



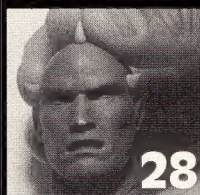
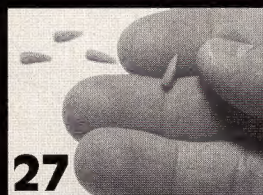
PHOTOS 13-18: Darth's gloves are formed from a flattened piece of Sculpy which is pressed onto the arm and blended toward the hand with a flat sculpting tool. The glove's crease is made by rolling a piece of Sculpy into a thin bead and apply it to the glove at the wrist. Blend the crease in with your sculpting tool and smooth with alcohol.



PHOTOS 19-22: Darth's pants are made in the same way as the shirt, once again, check your reference materials for proper placement of the creases.



PHOTOS 23-25: The boots are similar to the gloves. Wrap a thin layer around Generic man's feet and add creases in the same way you did on the gloves. For detail, you can use your imagination. I scribed a pad on one side of each boot and used a small aluminum tube to stamp in some circles for detail.



PHOTOS 26 - 28: Darth's most prominent facial feature, aside from his red and black tattoos are the horns around his head. These are made simply by rolling out another thin bead of sculpy and cutting it into 1/8 inch lengths. Taper one end of each piece and apply each one to Darth's head. Be sure to check your reference for proper location. Cure the horns with the heat gun, then secure each one with a drop of super glue.

Darth's cape is made from a piece of cloth. I simply found a piece of black cloth with a fairly smooth texture. This keeps the look more in scale with the figure. The cloth was cut to shape and folded to resemble Darth's cape and hood. The cape is attached to the figure and brushed with diluted white glue to stiffen it.

All that's left is the painting and you'll have your very own Darth Maul, but don't turn your back on him, that double bladed light saber can be deadly. If you have any questions or comments, you can e-mail me at neomodeltech@rocketmail.com.



Hey! Let's have some fun and look at a few...

Goodies & Gadgets

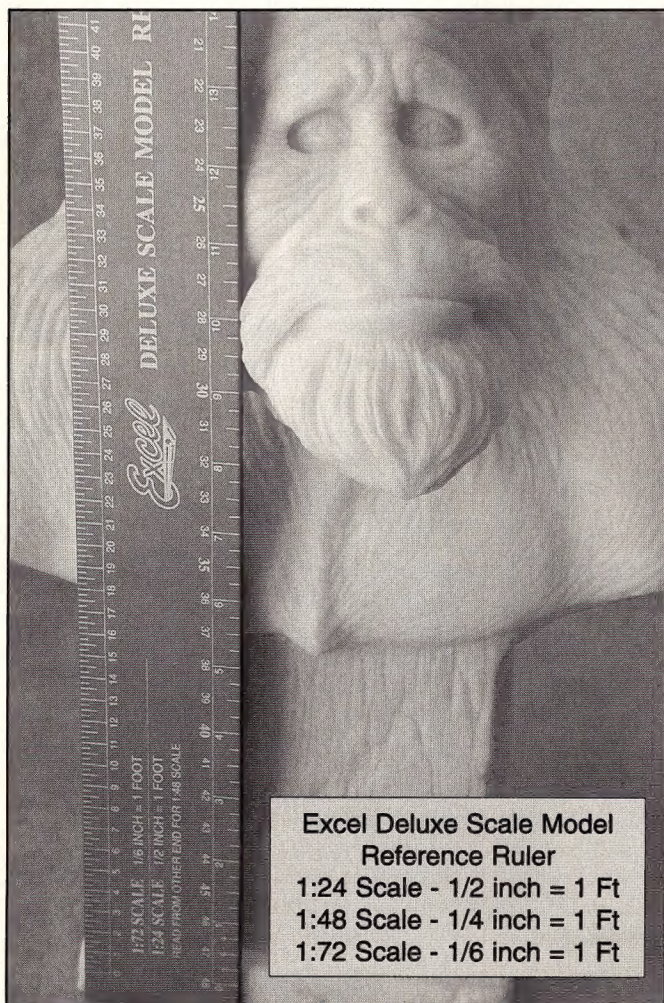
Attention Manufacturers: This section is just for tools and gadgets of all kinds. If you would like your product to appear here, send samples and information. We'll try it out for our readers and pass along vital information about your products.

Excel Deluxe Scale Model Reference Ruler

Here's something from the Excel Company, makers of quality hobby knives and blades and the like.

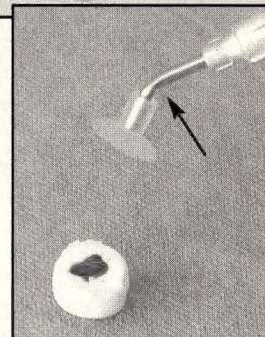
Ever wonder how to figure out scale and proper proportions? This ruler can help with that. It gives precise measurements that allow the sculptor/modeler to create something with pinpoint accuracy.

You may also wish to try out their complete line of hobby knives, blades and tools. Wherever quality tools are sold.

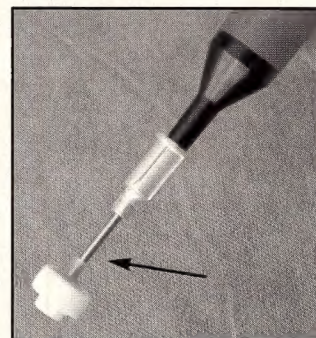


Excel Deluxe Scale Model Reference Ruler

1:24 SCALE - 1/6 inch = 1 Ft
 1:48 SCALE - 1/4 inch = 1 Ft
 1:72 SCALE - 1/6 inch = 1 Ft



Angled Tip or Straight Tip w/multiple suction heads included in big pack.



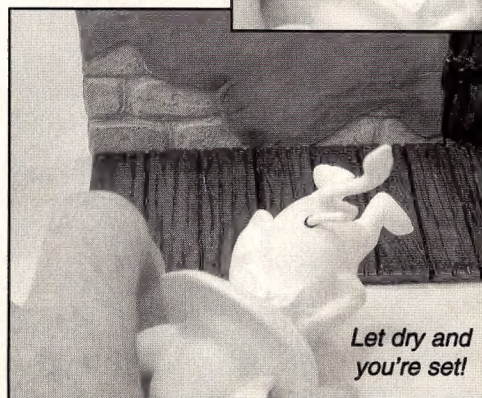
From Virtual Industries comes this handy little tool that allows you to pick up some of the smaller pieces that often come with a kit. Works on a suction basis and affords the modeler the opportunity to handle parts that are often too small for fingers. Check with your local hobby shop for details or: Virtual Industries at

www.virtualhobby.com

Flash Black

This black liquid superglue is a bit different than your average, run of the mill CA glue. It's rubber toughened and because of this, creates shock resistant bonds, is pliable (carves with a knife) and resistant to temperature up to 250° F.

Produced by Norpak Adhesives (NHP Co., Inc.), you should be able to find these at local hobby shops or check them out on-line at: Flashglue.com



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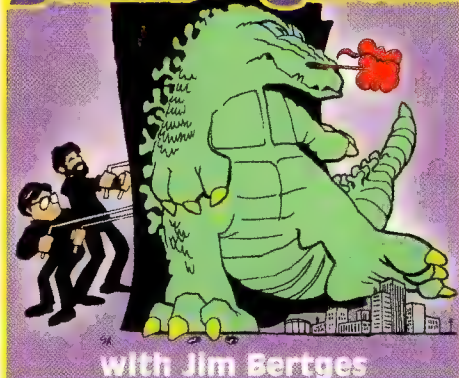
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Robert Skotak & 4-Ward Productions

DYNAMIC VISIONS

...and Dazzling Visuals!

Behind the Curtain



You know this scene...in a Los Angeles park a woman dozes at a picnic table while children laugh and shout on nearby playground equipment. She rises and smiles at the children as she clings to a chin link fence. Suddenly, the sky in the distance goes from blue to blinding bright white. In the force of a gigantic shock wave buildings shatter, cars fly apart and are hurled from freeways, trees are flattened and a deafening roar engulfs everything. Before anyone has time to think, everything bursts into flame as the shock wave continues to pulverize all in its path. The woman, still clinging to the fence is reduced to ash and the ash is blasted to powder. Then Sarah Conner wakes up. Those visions, which are now indelibly etched into the memories of millions, are from the film *Terminator 2: Judgement Day* and were created by Robert Skotak and his 4Ward Productions. Now we know what it must be like

Putting out the staged fire on one of the miniature sets for *Darkman*.

to be swallowed up in an atomic blast.

From a very early age, Robert Skotak and his older brother, Dennis, have been putting fantastic images on film. One of Robert's earliest memories is seeing the movie *Destination Moon* at age two. That film introduced Bob and Dennis to space exploration and started their affection for everything surrounding it. When the earliest kits of real and imagined rocket ships began appearing on store shelves, those were the models that the Skotaks gravitated toward. "We'd put these kits together very carefully, which is something kids were not known for at the time, and we'd set up tabletops and take pictures of them. Two things happened, one we were very interested in space travel, but we started to realize from an early age we were probably not going to go into space. So, we started thinking that one way we could satisfy this fantasy about going into space would be to make space movies. Our interest in movies and special effects blossomed from there."

They bought space related models, modified them to look more like what they had seen in the movies and began using their photographic skills to give life to their dreams. "We thought if we would buy the kits and doctor them up a bit and paint them a little differently and took stills of them...we could paste in pictures of ourselves and create 'Photo-Novels.' Or we could make movies."

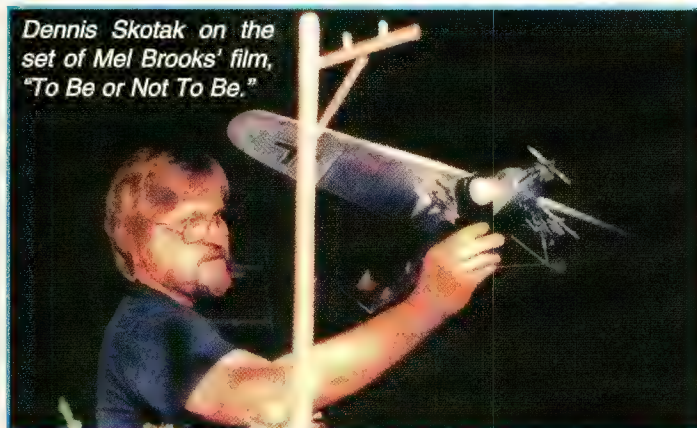
As early as 1956, the Skotak brothers began photographing their modified models, first in still photographs and then with home movies.

Dennis, the older brother by about five years, led the way and Robert eagerly followed. "Being five years older, my brother had the jump on me, I learned a lot from him. I was probably more of a sculptor than he was, so I was doing the sculptural pieces. He would do the lighting and I would do the design and the layout. We were really young, I was about six years old and he was eleven."

At that time, when the space program was still in its infancy and imagination more than reality fueled a kid's desire to explore the unknown reaches of space, Robert and Dennis found inspiration as close as their local theatre and TV screen. Motivation was found in episodes of the Disneyland TV programs that explored ideas about space travel by scientists like Werner Von Braun and Willie Ley and artist Chesley Bonestell and in films by George Pal. However, there still seemed to be something missing, "Probably the most frustrating memories of my youth was the lack of model kits and toys that went along with (space exploration). We saw them as a means to an end not just as toys. We'd look at a toy and after four days say, it's just sitting there, it's not doing anything! So, the way we could justify playing with toys was to use them in a movie, or to shoot table top sets and put ourselves in them. That way we could live it more and that's how we got into film. We would fantasize about making space films all the time. We'd get kits and kit bash all the time. We'd cut off the wings and glue on cardboard wings to make them look more like they did in



Clockwise from top: On the miniature set used in "Escape from New York," Ship used in "Space Rage" (circa 1984), model designed & built by Robert Skotak and Joy Roth.



Dennis Skotak on the set of Mel Brooks' film, "To Be or Not To Be."

the George Pal films."

Of course, as time passed, and the Aurora monster kits became available, they also caught Bob's eye. "I had Creature From the Black Lagoon, Dracula, the Mummy... I didn't care for the Frankenstein character at all. I liked the Mummy because he was very textured and had this neat base with all the crumbled columns. That's where I learned that you could take the Testors black paint, mix it with turpentine and make a wash and wipe it off and, hey great, it sticks in the crevices and outlines them and looks great. I really liked the Mummy kit, but I was kind of disappointed in The Creature. It had a weird base with all sorts of unrelated stuff on it. I don't know if they tried to make it less frightening. That was a kit I really wanted because I was interested in aliens and a category I'd call 'creatures' as opposed to superstition-based monsters. I liked the modern, Harryhausen type monsters. I was really into aliens and I particularly wanted models from films like It, The Terror From Beyond Space and This Island Earth. I had all those (Aurora) kits. I guess everybody has a story about the day they grew up and gave them away or smashed them or something."

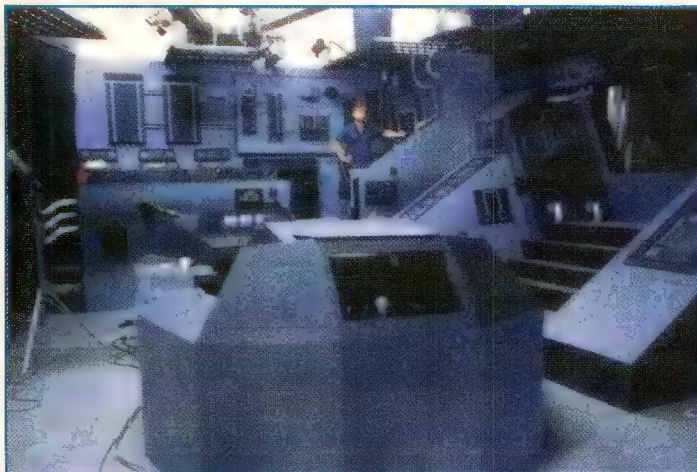
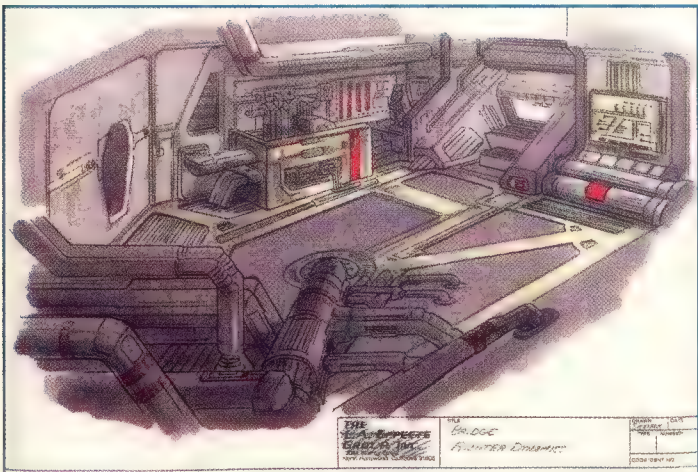
Another important part of Robert's formative years was Famous Monsters magazine which, along with its sister publication Spacemen, was one of the few places he could find photos of the spaceships and creatures that he admired. The Paul Blaisdell and Bob Burns magazine, Fantastic Monsters, formed an even larger part of Robert's reading, due to its "how to" articles on make-up and special effects. There was also a great comedy influence on the Skotak brothers from Soupy Sales, whose show originated from Detroit where they were growing up. Other comedy influences included Laurel and Hardy, Sid Caesar, Steve Allen and others who inspired them to make their first forays into 8mm filmmaking. It was the lack of availability in their area of materials like liquid latex and make-up supplies that prevented them at first from producing homemade science fiction epics. Eventually they moved on from slapstick to science fiction epics like The Time Machine. "We did matte paintings. We didn't

know what they were called. We called them 'glass art'; we had other names for them. We'd shoot these films in the basement where there were highly visible overhead rafters. We'd want to have these high ceilings so we'd put a little card in the foreground, put a little trim on it so it would look like the inside of a dome. We'd put a little shadow on it and make it look rounded. It would have to conform to this real strange leading edge. The base of the wall would go down a bit and there was the water heater and the furnace we'd have to block out. We got into the special effects to solve simple problems. We were shooting in the back yard and we didn't want the neighbors houses to show, so we'd put a card there and paint them out."

The following years led the Skotak brothers deeper into the world of film making. While Dennis worked on industrial and commercial films for the automobile industry, Robert was involved in making educational films in high school. Their Time Machine, shot in 8mm Cinemascope format, and one other film won Honorable Mentions in the Kodak Teenage Film Awards Contest and soon they felt they wanted to create feature films.

...continued on page 62...

Below Left: Production sketch by Robert Skotak for Bill Malone's 1984 project, "Creature." Below Right: Richter Dynamics spaceship interior designed by Robert Skotak for "Creature."





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with Woodland Scenics' Scenery Kit!

by Fred DeRuvo

While at the RCHTA show that we highlighted in issue #32, I came across a product that I've used in small degrees before, but never on a large scale. **Woodland Scenics** makes a number of fine products that I have used here and there on some of the dioramas I've created in the past. I bet you've utilized some of these same products in your modeling. What I *wasn't* aware of is the fact that Woodland Scenics has created larger kit packages that have been routinely utilized for creating landscape settings for railroad enthusiasts. I had never looked passed the few products that I had used to see a bigger picture of what I could accomplish with a full kit.

What I saw at the show changed my opinion, or should I say, broadened my scope of understanding relative to how these kits can be fully beneficial to the figure kit and sci-fi modeler. I want to take you on a journey in this **multi-part** series that will allow you to gain the same type of insight that I was able to gain about these products. If you've only thought in terms of "static grass" or "railroad ballast" or "rock molds," join me for a full look at the overall picture.

As I first walked up to the Woodland Scenics' booth at RCHTA, Jeff King was just about getting ready to give a demonstration on a very simple, yet extremely effective and realistic look at creating a hillside scene, complete with rocky out-

croppings, grass and trees, in glorious full color. As he began, I stood, literally transfixed because of how easy it all seemed. The fact that Jeff had obviously been doing these types of demos for a while led me to believe that it was probably tougher than it looked, but Jeff assured me that it wasn't.

As he added layer upon layer starting with paint pigments to the rocks, laying down the "blended grass" and successive layers of landscaping, I marveled and soaked in what I saw. I asked Jeff a ton of questions and he patiently answered all of them for me. I was so impressed that when Tom Grossman and I hooked up at the show, the demonstration was one of the first things I mentioned to him. My exuberance forced him to want to see what it was about and so we headed back over to Jeff's booth. He was providing onlookers with another demonstration allowing Tom to see it pretty much from the start. When it was over, Tom turned to me and said, "I can see why you were so impressed with this."

Unfortunately, I can't take all of you to the RCHTA show and to the Woodland Scenics' booth to watch Jeff take us through another marvellous demonstration. What I *can* do, however, is try to recreate it for you with pictures and a narrative and that's what I've decided to do.

I'll be going through the process step-by-step and I believe I've included more pictures than I really need to, but I wanted to be sure to include as much as possible.

There is a video that can be purchased which will also show you the process that I'm detailing here. More information about that later. Now, it's time to start the process and please bear with me because this isn't going to be accomplished in one issue. As I mentioned, this is a multi-part article, but I won't skip an issue before publishing the next part. In fact, the entire article was done long before this first part appeared.

The very first thing I did was to decide which figure kits were going to be in the diorama that I was creating and what the mood was going to be. I had just received Raven Hood's "Ms. Rogers" kit and wasn't quite sure what I wanted to do with it. I didn't want to simply do another "here's-how-I-built-and-painted-this-kit," article so I set it aside for a bit to ponder things.

Then, a thought occurred! Why not create a diorama with Ms. Rogers on this planet of some sort? (Those of you who are familiar with Ms. Rogers know it to be a bit of a take off on the old Buck Rogers space series and it's a very cool concept.)

Okay, that was decided on, but what would be the focus? I didn't want her just standing there. Her pose and face suggested something else to me. She needed to be looking at something specific. But what? Well, I dug through my storehouse of kits and came across the Dragon kit from Testors (out of production). It came with a base, as if it was coming out of its cave, so that might work. The more I thought about it, the more the idea hit

me. Here was Ms. Rogers, walking along this strange planet and she comes upon a bit of a dead end. Here she meets a dragon who is doing its best to scare her and to make her think that it would be best if she turned right around and went back the other way! Her reaction is a bemused, "Yeah, so?!" I liked that concept a great deal. She felt so *non*-threatened by this strange little creature, that she didn't even feel the need to unholster her space gun!

Okay, the stage was set. Now, to go about making it (and here's where we get into the dreaded "First, I did this, then I did that" kind of description).

First, I set up the base so that I could place the characters on their "mark." This was important because the dragon needed to be lined up so that it and Ms. Rogers were at eye-level. Notice in the photo on the right that I've accomplished this by elevating the dragon using pieces of Styrofoam™. Look closely at Ms. Rogers' feet. This small piece of resin is the base that came with the kit. I wanted her feet to be embedded in the new base that I was creating, so I simply cut out around the original base and married it to the Styrofoam base. The original base came with predrilled holes and her feet fit perfectly into this base. I used a hot glue gun to cement this smaller base into the larger base and now I could remove Ms. Rogers whenever I wanted to during the building and painting process (**photo 1**).

When I felt I had all the pieces placed where I wanted them, the hot glue gun was used to cement everything into place. It's imperative that nothing moves once you get to the point of applying all the different layers that make up this scene. Hot glue guns work well and quickly to adhere parts to one another (**photo 2**).

The next step is extremely important because it creates the foundation that everything else will go on. You'll need to take pieces of newspaper and wad them up into small oval shaped balls. Then, stack them on top of each other as high as you would like them to go. The wads on the bottom are larger than those on the top (**photo 3**). Incidentally, here is where you can get a much better picture of the original base that came with the Ms. Rogers kit. See the holes for the feet? They were already there and they matched the resin "pegs" that extended beyond the bottom of the kit's feet. I simply enlarged the holes slightly so that she would slide in and out easier.

The last photo on this page, **photo 4**, shows the next step after all of the paper has been stacked. I've created an incline and set the paper wads in place, holding them there with strips of masking tape. I'm all set to begin plastering my hillside.

Note in **photo 5** (next page), I've cut two strips of plaster paper and laid them over the hill. When you do this, you'll want to overlay them by roughly 50% so that you get good covering. It's a



Ms. Rogers and Dragon are all set to go! Pieces are in place and simply need to be hot glued.



Hot gluing the individual pieces ensures that they will stay put during the layering process. The cardboard strip will act as the back wall.



Photo 3: Stacking the paper wads in the shape that you are wanting to create. I opted for an incline leading up to the Dragon. Photo 4: Paper wads are taped into place to keep them from moving.



The supplies needed to create your hillside.



Plastering the hillside with plaster paper. This is a simple process that takes no time at all. Work it in with your fingers to create peaks and valleys.



Above: Creating the rocks for the hillside using the rubber, open face rock mold. Keep it level!

Right: The base is done and ready for the next step! The plastered base does not take that long to dry. In fact, drying begins almost immediately so you may want to move fast to ensure that you will have enough time to blend the seams.

very simple process. You cut your strips and dip them into the pan filled with water, then lay them over the hill until you have completely covered the entire base. You can see that process in **photo 6**. Don't worry about the seams that are created from the overlapping; they'll be taken care of in a later step.

At this point, the base itself was fully covered with the plaster paper so I wanted to start adding rocks to the surface of it to create the rocky outcroppings. Don't forget that the Dragon was going to be sitting in his own rocky base on top of my created base, but it would be blended in as seamlessly as possible.

Rocks were created using the rubber, open face rock mold that came with the **Woodland Scenics Mountain Valley Scenery Kit**. A package of Hydrocal™ was also included as well as the mixing sticks, so I mixed some up according to the directions and poured the rocks. Note the crumpled piece of newspaper underneath the front of the mold. This keeps the mold level while the rock hardens (**photo 7**).

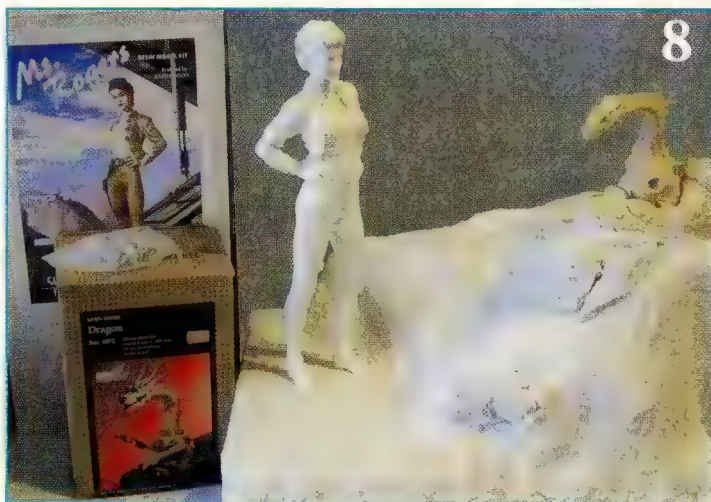
Once the rocks had finished hardening, I gently popped them out of the mold and placed them on the side of the hill. There are a few ways that you can attach these rocks. You can either wet the back of the rock with a spray gun and affix them that way, then fill in around the rock with Hydrocal or do as I did and smear Hydrocal on the back of the rocks, then affix where you want them and then fill in around the rocks with Hydrocal.

After I finished placing and gluing the rocks where I wanted them, I turned my attention to the Dragon and its base. I drilled a hole in through the bottom of the base and then used a screw to go into the Styrofoam through the resin base. This was then glued into place using CA glue and kicker. Hydrocal was then gingerly smeared around the base where this resin base met the plastered base to blend it in. Don't worry if it doesn't blend perfectly because you are going to be adding a number of layers to this.

The last thing you need to do is to get your fingers wet (and it's preferable to accomplish this when the plaster paper is still wet) and rub in the plaster paper to blend the seams as much as you can. Having completed this step, along with the others, I was done with the base for now (**photo 8**).

Well, I can see by the page count that it's time to stop for this issue. I'll be back next issue to take you through the process of laying down the paint pigments to create great looking, realistic rocks and if we have room, we'll render the ground and trees also, (although that may have to wait for another part).

In the meantime, if I've got you thinking about creating your own diorama base using this product, whether it's figure or sci-fi, you may wish to try it out. While Woodland Scenics doesn't sell directly to the public, I'm sure they would be more than happy to help you locate their products in your area. Contact them at: **Woodland Scenics, Jeff King, PO Box 98, Linn Creek, MO 65052** Tel: 573.346.5555 or www.woodlandscenics.com





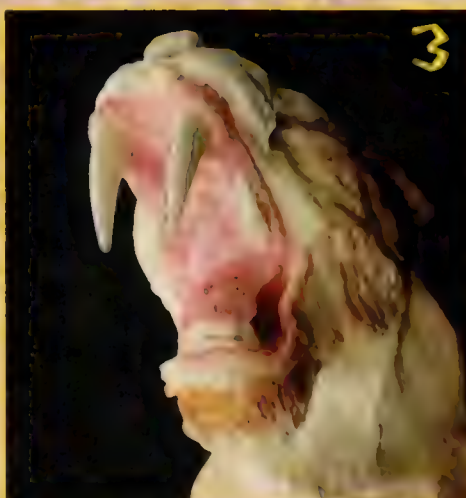
Poised on a rocky crag, the ancient predator surveys a landscape of sun-blasted grassy plains dotted with tree groves. Mountains ring the basin area, giving way in the west to an endless expanse of blue ocean. At a short distance, a bison struggles in what appears to be a pond of dark water. The predator announces his discovery of easy prey with a roar, never suspecting that the pond is a deep pit of black tar. When he tries to take the bison down it will claim them both...

One million years later the bones of the predator, a *Smilodon Californicus* or Sabertooth Cat, will be discovered by workers attempting to excavate the tar pit for a 1920's construction project. The Rancho LaBrea tar pits have since become the centerpiece of the Los Angeles County Museum of Natural History and tens of thousands of fossilized bones have been recovered. In 1997, the museum licensed Kronen Osteo, manufacturer of Bone Clones®, to cast a complete Sabercat skeleton replica. It is based on this reconstruction, with considerable anatomical input from Dave Kronen, that sculptor Sabrina Silver created the Sabercat model kit, available from Kronen Osteo.

This kit is incredibly easy to assemble and a dream to paint. For my paint scheme, I researched the possible environmental conditions of Los Angeles in the mid-pleistocene epoch and concluded that tawny, partially striped fur would have served as the best general-purpose camouflage for this type of predator.

MATERIALS:

I prefer to work with Badger acrylics for airbrush. The wide range of pre-thinned colors are consistent and they allow for precise mixtures. This comes in handy when a complicated paint-up has to be duplicated (and especially when someone like Fred DeRuvo asks you to recreate a paint-up step-by-step for an article). My preferred technique is to work in layers of color, usually light-to-dark. When working with the airbrush I thin the paint with isopropyl alcohol and add just a touch of water. The reason is two-fold: the alcohol breaks down the acrylic,



helping it "bite" onto the resin and at the same time keep from clogging the airbrush. This also makes the paint fairly volatile, so I seal each layer with matte finish or dull coat. Without the sealer coats, you run the risk of obliterating a previous layer of paint.

BASE COAT, photo 1:

As you can see, I didn't prime the kit. With rare exceptions, I never prime resin kits. The raw resin has a very subtle translucency that can be enhanced or reduced in the color layering process. All I did to prep this piece was wash it thoroughly to eliminate any mold release and spray it down with alcohol. With the alcohol-thinned mixture, the paint adheres just fine. Here the base coat consists of white, thinned 4:1, and airbrushed to define white fur on the belly, neck, muzzle and inside the legs.

DRYBRUSH, photo 2:

The first color to apply will be a warm yellowish brown. There are several ways to mix this color. The most radical is to mix Badger orange with lime green, 3:2. These colors are close enough to complements that the result is a bright tawny brown. The more conventional mix would be burnt sienna with yellow and a little sepia 3:1:1. Drybrush the unthinned color onto the back first, working around to the underside of the cat getting lighter and lighter until it fades out on the white under belly. The next step is to darken the first mixture with 4 parts sepia and drybrush a second layer that fades out midway across the sides. Keep the color on the brush very minimal and apply it with flat strokes at right angles to the "fur" detailing.

PAINT MOUTH, photo 3:

Mix white, red, and raw sienna, 6:1:1 and thin it 1:1. With brush or airbrush, paint the palette, gums, lining of the mouth and the tongue.

WASHES, photos 4 & 5:

Thin sepia with alcohol to a wash consistency. With the airbrush, blow the color into the deeper recesses throughout the piece.

This technique is known as flooding. Each application of paint is followed by a clean blast of air to move the color into place (you need a double-action airbrush to do this). It is important to work quickly, because the alcohol causes the paint to dry almost immediately. Use this color to "dirty" areas of the gums, feet and claws. Mix up a second wash color of sepia and black, 4:1. Flood only the very deepest recesses of the cat and blow a layer of color onto the rock base. Use this color to establish the black areas of the mouth, the nose and around the eyes.

STRIPE DRYBRUSH, photo 6:

Drybrush an unthinned mixture of sepia and black, 3:2 in a striped pattern as shown. It is best to use a small, flat brush working outward from the back and gradually fading the color of each stripe as it tapers to a point. When the drybrushing is complete, thin this same mix to a wash and, with the airbrush, darken and define the center of the stripes.

TRANSITION MISTS, photo 7:

Now with a thin wash of Badger Brown, airbrush the "fur" between the stripes and around the areas of the head. Apply just

continued next page...



enough color to the soften the roughness of the drybrushing but not so much that the areas become one flat, solid color.

DETAILS, photo 8:

Either a fine sable brush or airbrush works for this step. For the eyes, paint a mixture of white and blue, 6:1 and drop in a pinpoint of black. Mix sepia and blue, 3:1 for the claws. Mix blue and black 1:1 and darken areas of the

gums and nose. Finally, mix yellow and sepia 2:1 and thin to a wash. Stain the teeth with this color working from the top and fading it out at the bottom. "Spray coat" the entire piece. With a fine brush, apply clear gloss to the eyes, nose, lips, teeth and inside of the mouth.

Credits:

• *The Sabercat*, sculpted by artist Sabrina Silver, is available through Kronen Osteo/Bone Clones® as a solid-cast resin kit for 50.00 plus 7.00 for shipping. At 1:9 scale, it measures 4 1/2" high. It is also available pre-finished in faux bronze or ivory for 76.00. A deluxe painted version is also available for 195.00.

• Kronen Osteo/Bone Clones® is one of the world's leading manufacturers of skull and skeleton replicas, both fossil and extant. Contact them at 21416 Chase St. #1, Canoga Park, CA 91304 Tel: 818.709.7991 • Fax: 818.709.7993. E-mail: kronen@boneclones.com. Website: www.boneclones.com

• Steve Lawrence is the principal maniac

behind Proteus Designs, sculpting and marketing Rhinoman, Lycanthrope and his latest, Forest Nymph. He currently works in the film and toy industries as a painter, sculptor and illustrator. For more information contact Proteus Designs, 21416 Chase St. #1, Canoga Park, CA 91304. Tel: 818.701.6839. Fax: 818.709.7993.

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Photos & Finished Kit By: Jerry Buchanan

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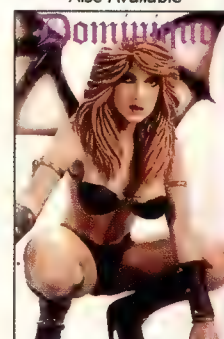
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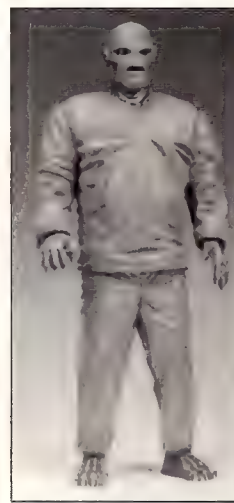


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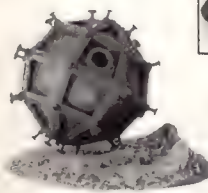


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Down the PREHISTORIC Trail... with Mike Fredericks

Profile: Michael Trcic



Michael Trcic (pronounced Tur-sick) is one of the most talented and popular dinosaur sculptors in the world. He has not only created numerous dinosaur sculptures and model kits but has worked extensively in films, probably best known as the sculptor of the Tyrannosaurus rex in the megahit, Jurassic Park and more recently in the IMAX film, T. rex - Back to the Cretaceous. Through interviews and conversations with Mike, I've put together the following overview of Mike's career (so far).

Mike's love of dinosaurs began as a child and became especially keen after seeing the 1933 film, King Kong. He decided then that he wanted to become a stop motion animator like his heroes Willis O'Brien and Ray Harryhausen. Mike grew up in Pittsburgh, Pa and often visited the Carnegie Museum of Natural History's Dinosaur Hall. There he could study the fossils of his favorite dinosaurs firsthand.

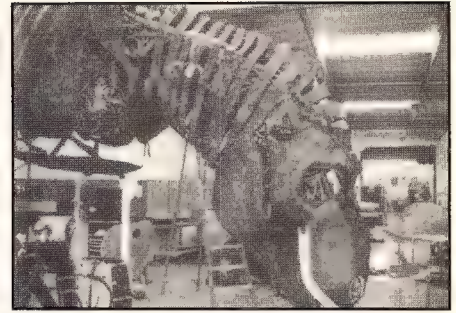
At a young age, Mike was creating models of dinosaurs and other subject matter. In college he majored in filmmaking and soon after began creating special effects professionally in films. Some of his early credits include make-up effects in George Romero's Day of the Dead, The Hidden, Evil Dead II, Glory, and many more.

In 1988, Mike worked at the special effects company of Kevin Yeager (brother of well known sculptor Jeff Yeager). It was at that

time that he had a small rivalry with Jeff to create the best garage kit sculpture. "Jeff was doing a 'Sandworm' and 'Curse of the Werewolf'. I wanted to do something that no one else had done and created my Darkness kit, originally hollow cast and called "Dark Lord" (recently re-released). I sold them at Kit Kraft (about 250 copies) and took them to Sci-Fi and Comic shows to trade. It was the only kit I found time to do as I was working on the movies too much. I intended to do a "House of Wax" sculpture and "The Reptile" but never got around to it and soon they had all been done anyway. In time I lost interest".

By 1989, Mike was working at one of the best special effects houses in the world, Stan Winston Studios, on the film Terminator II. I asked him how it was to work with director James Cameron. "It was not easy. The grips made a t-shirt that read 'I survived T-2' on the front and on the back quoted all of the insults that Cameron said to the crew. It was a paragraph long and when you got chewed out, the grips gave you a shirt." Arnold (Schwarzenegger) would mock Cameron; copying his mannerisms and making fun of him." Sure, what did he have to be afraid of? Mike said that James Cameron off set was a great guy though.

While at Stan Winston, Mike and his friend, co-worker, and fellow dinosaur lover Shannon Shea read Michael Crichton's new



dinosaurs for the film.

manuscript, Jurassic Park. When they discovered that Steven Spielberg's Amblin Entertainment had bought the rights to the film, they knew that they had to work on this film no matter where they had to go. As it turned out, they didn't have to travel far as Stan Winston was given the job of creating the life-sized

crooked (ala Jerry Lewis) and imitate them.

In defense of Stan, Mike said that he was undoubtedly under a lot of pressure to have the dinosaurs look like Spielberg and the studio executives saw them to assure him of the contract. Spielberg also liked King Kong and asked for the ultimate dinosaurs.



Stan probably asked himself what Spielberg liked about the Kong film and tried to incorporate that into his design. Mike said, "But everything had to be bigger! If it had been a story about a leopard, it would have been nine feet tall with saber toothed fangs!"

The T. rex eventually reached its final stage of development and appearance. Mike thought it was approximately 65% accurate. He especially found fault with the wide muzzle making rex "a shoe box with teeth." At least it was a far cry from the original design. Crash drew a new illustration based upon Mike's 1/5 scale maquette.

Mike and the other senior artists at Stan Winston were made project leaders. Mike was senior artist of the T. rex, Shannon was the senior artist assigned to a baby Triceratops (which was dropped from the film) and later the sick Triceratops. Chris Swift ran the raptor team and Paul Mejias sculpted the Gallimimus. Soon Mike sculpted a 1/15 scale T. rex for stop motion animator Phil Tippett to use. Spielberg decided to use computer generated animation from ILM and the life-sized dinosaurs so the 1/15 scale rex was not used. (Horizon Model Co. turned the sculpture into a vinyl model kit). Even though Phil Tippett's animations were not used in the film, his knowledge of animal movement made for a much more realistic film. "Jurassic Park wouldn't be half the film it was were it not for Phil Tippett", Mike said.

In September of 1991, Mike began construction of the life-sized T-rex starting with a lightweight aluminum frame. Sheets of plywood were added to the frame making the armature alone weigh about a ton. Mike's crew grew from nine sculptors to 14. The amount of clay used rose to 5 tons, (Mike had estimated about three tons would be needed). Mike concentrated on the head of the sculpture. He knew that the ILM artists were going to make the CG T. rex a much sleeker T. rex than the life-sized model which was what he wanted. He was happy to see that the computer made a much more agile and sleeker rex than the life-sized model.

Working with 5 tons of clay on a 35 foot long, 18 foot tall armature was a

continued on page 48...

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The Golden Voyage of ReznHedz

Article & Photos by Jim Pierce

John Phillip Law, Caroline Munro, a mediator, and Ray Harryhausen during their Question & Answer panel discussion.



Above: Art Attacks new Bela Lugosi as Dracula, sculpted by Tony McVey, available through Sassy's Satellite.

Above Left: Mike Parks and the lovely Danya Linehan of Mad Lab Models with their new King Homer kit.

Left: Larry Elig of Wax Works with his 15" Creature kit. Also available are Metaluna Mutant & Frankenstein.

Right: Tom Grossman, on behalf of Modeler's Resource, presents the Award for Best Female kit to recipient Thad Rhodes for his entry, "Taking Out the Trash."

On the weekend of October 9th and 10th, several hundred modelers descended on the Hillside Illinois Holiday end to enjoy two days of fun filled show. The fourth ReznHedz show titled, **The Golden Voyage of ReznHedz**, was a tremendous time.


Special guests Ray Harryhausen, John Phillip Law, and Caroline Munro joined together to have a reunion of the main forces behind the classic Golden Voyage of Sinbad movie. The stories told and memories shared, not only by the stars but also the audience, about the movie and what it has meant to everyone was not to be missed.

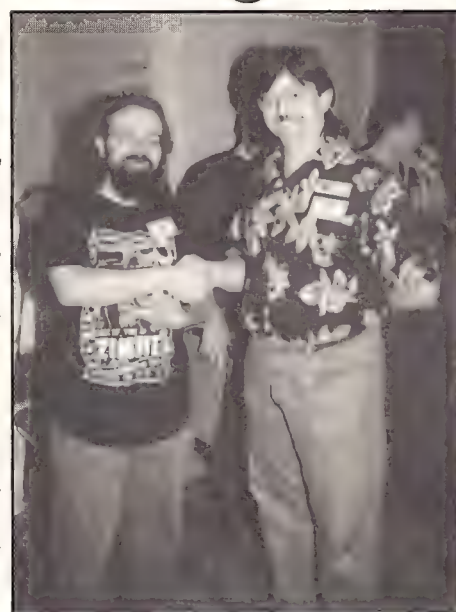
Also in attendance were Scream Queens Michelle Bauer, Debbie Dutch and Brinke Stevens. Rounding out (sorry, pun semi-intended) the female guest lists were Playboy models Glori-Ann Gilberts and Janet Lupo. Representing the men were, Sci-Fi fan legend Forrest J. Ackerman, animator Tom Brierton, Cinefantastique editor Fredrick S. Clark, David Fisher, Artist Dave Nestler, Filmfax and Outre' editor Mike Stein, and the always fun actor Robert Z'Dar (Maniac Cop I & II).

The contest room was filled with great build ups and judging was quite difficult. But, after a few hours, the awards were decided and well earned congratulations handed out.

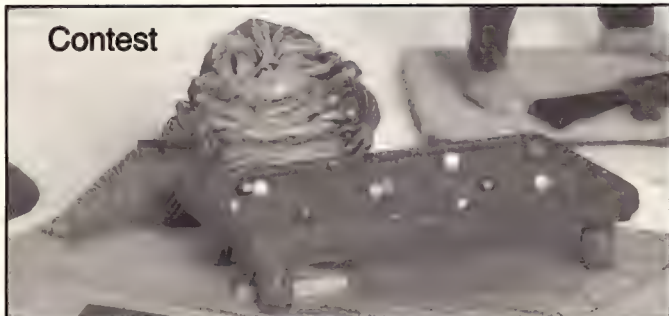
The real fun was to be had on the dealers' floor however with several new kits being seen first here. The new Bela Lugosi as Dracula bust from Art Attack (sculpted by Tony McVey) is stunning. Also seen (only in progress as I wrote this) were the new kits by Wayne "The Dayne" Hansen upcoming releases of James Woods as the Vampire Hunter and his completion of a kit started by Rick Wyatt of the Creature. Both kits should be available by the time this article hits, and will be sure additions to a great many Christmas wish lists this year.

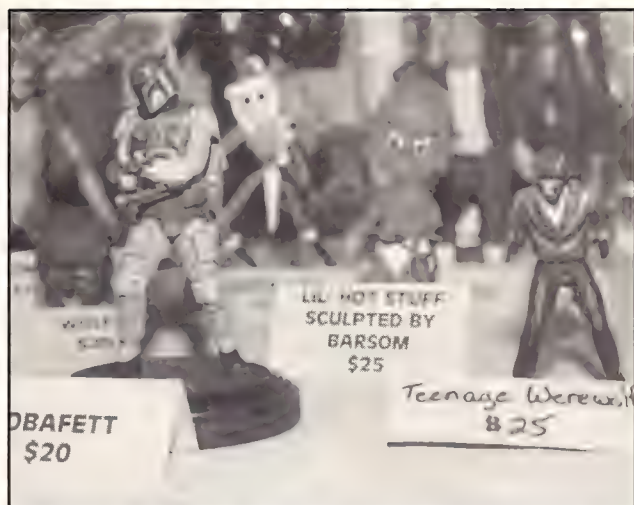
Premiering a new company with three exciting kits was Larry Elig and his new producer Wax Works. Larry brought with him his fifteen inch kits of The Creature, Frankenstein and the Metaluna Mutant from This Island Earth. He will be coming out soon with a Wolfman vs. Frankenstein combination. This will be two kits designed to fit together to form a scene.

Overall, a great time was had by all, and next years' show promises to be even better. 



Contest





Above Left, Right and Far Right: Kits available from Mojo Resin including Doc Savage, Matrix, Bobafett and Teenage Werewolf.



Above Left & Right: The new unholy pair (available separately) from Mr Bones Model works and a Contest Entry. Above Far Right: Wayne "The Dayne" Hansen with Creature kit that Rick Wyatt began. Wayne is shown here finishing the kit that is now available through Action Hobbies.



THE WINNERS!

• BEST OF SHOW •

"Kitbuilders Award"

Thad Rhodes

SCI - FI

- 1st - Brian Freiburger
- 2nd - Lance Woods
- 3rd - Lance Woods

HORROR

- 1st - Thad Rhodes
- 2nd - John Sowinski
- 3rd - Steven DeMarco

NOVICE

- 1st - Stanley Mindiola
- 2nd - Ron Demski
- 3rd - Joshua Kappes

SUPERHERO

- 1st - Evelio Moro
- 2nd - Kyung Kim
- 3rd - Nick Weston

VEHICLE

- 1st - John Sowinski
- 2nd - Evelio Moro
- 3rd - Rodney Carter

FANTASY/ANIME

- 1st - Jason Walker
- 2nd - Jason Walker
- 3rd - Matt Clemons

DIORAMA

- 1st - Randy Neymeyer
- 2nd - Rodney Carter
- 3rd - Jeff Marker

FEMALE

- 1st - Masataka Yoshio
- 2nd - Thad Rhodes
- 3rd - Bruce Byerly

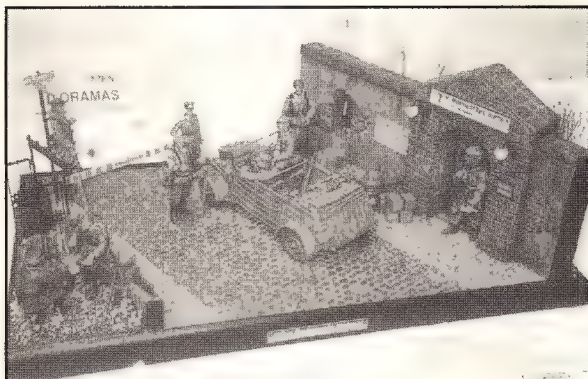
BEST FEMALE

"Modeler's Resource" Award
Thad Rhodes



Above: Wayne "The Dayne" Hansen's Vampire Hunter.

MasterCon VIII



The 8th MasterCon has come and gone and already, plans are in the works for the next one that will take place in the year 2000. Let me take a few minutes to tell you about a show that we've never attended, but have heard a great deal about.

The show took place in a Holiday Inn not far from Moscow Mills, the location of The VLS Corporation. What is unique about this show, in so far as most shows that we attend, is that it is very much like SCAHMS that we've attended yearly for the past four years. Here's what I mean by that: the individuals who attend this show do so because they value modeling. It is the getting together, the camaraderie that one enjoys while being there and the sharing of stories of how each person built and/or rendered their particular entry.

There are no vendors at this show, which is put on essentially by VLS, with producers and manufacturers coming together to help offset costs by donating highly sought after goods and materials so that folks can continue their modeling endeavors. After all, that's what it's all about, isn't it?

Some of the folks who attended to help make this show the best so far were: Carlos Andrea (of Andrea Miniatures of Spain) and his wife, Ken Schlotfeldt (from Badger), Frank Cahall (Fatman Productions), Moto Suzuki (Tamiya America) and a host of others. Seminars were presented by Mike Good (Sculpting Scale Miniatures & Painting Scale Miniatures), Ron Volstad (Military Art), Joel Butkowski (Miniature Photography), Chris Mrosko (Airbrushing Techniques) and Joe Porter (Tips on Painting Flesh with Oils). These were attended by large and attentive crowds who gained immeasurable insight into these areas.

One of the other highlights of the weekend was when VLS opened wide its doors to the warehouse and allowed shopping by those who were MasterCon members. These folks received 40% off the listed retail prices of all items in the warehouse and the person who spent the most also received \$100 at the

show to spend as they wished. The winning amount was the person who spent \$3,800!

MasterCon is a very professionally run event that breeds respect for one another and for the work that is presented. Probably what makes this show different is that only those who actually enter a model into the competition get the chance to vote for who wins what and in what category. It's not a separate team of individuals who decide who gets what trophy or award; it's the individual modeler who chooses the winners. The only exceptions are those awards which are sponsored by companies or individuals.

Modeler's Resource was pleased to sponsor the Best Females Figure at this year's show, and the honor went to Mr. Michael McCowen whose Nina Gilman Suit entry was a standout. You would have to see it in person to truly appreciate its workmanship and value as an entry. In fact, all of Mr. McCowen's entries were incredibly detailed and realistically rendered which made choosing the winning entry from among his as well as others who entered into this category, difficult.

Greg Pierce garnered the Best Sci-Fi/Fantasy Diorama award of the show and was presented a trophy and Dragon kit from Frank Cahall of Fatman Productions. Overall, there were roughly 180 awards and trophies to be given out and often standing ovations accompanied the award as a true display of heartfelt appreciation not only for the accomplishments that attended the model entries but in many cases, individual men were recognized for their achievements and bravery in the face of incredible odds in service to their country. MasterCon is, by and large, a military-related show. It was a completely uplifting night of events during the banquet which took place on Saturday evening.

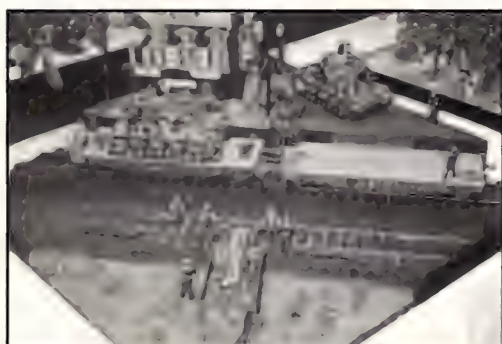
The theme of this year's show was "Still Life" which meant that you could take a photo or drawing and reproduce it three dimensionally by creating a model of it somehow, either by totally scratchbuilding it or customizing an existing one or something. There were some absolutely incredible entries! The work that went into these pieces

was phenomenal. The other highlight of the evening was when (Captain) Brett Avants received his long overdue Bronze Star for valor during Desert Storm, while serving as an armored scout platoon leader. His platoon destroyed over 60 enemy vehicles, "numerous troops, and bunkers". Lt. Col. Pat Cooney and Staff Sergeant Ed Harm presented it to him.

We won't take up anymore of these pages with text except to say that if you like smaller shows and enjoy the camaraderie of your fellow modeling enthusiasts as well as entering your models into the contest and having it judged by your peers, this may be a show that you would enjoy attending. What always impresses me about shows of this nature is the fact that even though I am not a military modeler, I can stand back in awe and truly appreciate the amount of work and detail that goes into creating the dioramas and figures that were on display. I'd have to say, if I were to sum up the event, that this is a show **for** the modeler and **by** the modeler. There is no 'good ol' boy system' of judging that I could see. MasterCon is a breath of fresh air for those whose true pastime is the pursuit of modeling excellence. The next show isn't that far away. You may want to check it out. Enjoy the photos. We've included information where we could.



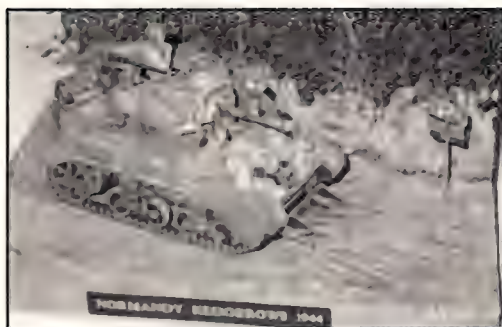
Captain Brett Avants (center) receives his Bronze Star for Valor during Desert Storm.



Above: Pat Stanzel, Publisher of Military Miniatures in Review, is just dog-gone happy to see everyone!

This page is filled with some of the best entries in the entire Con. On the immediate right, is Bob Waltman, recipient of the Grand Master for his Dragon Wagon.

Below: Joe Porter receives an award for Appreciation of Years of Dedicated Service and a Lifetime Membership in Masters Group presented by Bob & Susan Letterman of VLS.



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The Race is On!

BY ERIN LANTZ

Hi gang! Have you bought Anakin's Pod Racer and wondered if there was any way to display it other than using the stand in the kit? I sure did, and I set out to come up with a unique and exciting way to do it. Hopefully, by the end of this article you'll have the info you need to build your own display.

First off, let me tell you a little about myself. Building models since I was 5 (I'm 30 now), I have built all of the major genres; tanks, planes, ships, but none have captured my imagination like starships and sci-fi vehicles. My main modeling interests include Babylon 5, Star Trek, and the subject of this article, Star Wars.

Sci-fi scratchbuilding, one of my passions, leaves the details and plans up to the builder, and allows for some really cool designs. If there's no real object to compare to what you're modeling, only you can say if it's right or wrong! I also sell a few garage kits based on popular sci-fi shows, and I have written articles for several magazines, mainly on scratchbuilding starships. My favorite

online hangout is Starship Modeler at www.starshipmodeler.com where I'm known as Das Phule. Stop on by the site and say hi to the gang, we're a friendly bunch and love to hear ideas from new people. Well, enough about me, let's start building!

To start with, I built up the Anakin's pod right out of the box with the exception of replacing the kit's cables with heavy hangar wire. I saw only minor errors in the kit's accuracy and decided that they were trivial and not worth (to me) the time to fix them. The kit went together without any major problems, although the instructions can be confusing when building the engines. I feel that ERTL could have cast the engine blocks in two parts to ease construction, maybe it was a tooling problem. In any case, take care when building them, the tubes and details have specific places that they go and won't look right if you put them somewhere they don't belong. Decaling wasn't easy either, but with patience it can be done. Younger modelers will definitely want to get some adult help when building this kit, it's too nice of a kit to ruin then go blow up with fire crackers!

While building the pod, I bought the Episode 1 Cutaway book for reference and decided that Anakin's pod would look kind of bland by itself. After rummaging around in my spare parts boxes, and then studying the various pods in the book, I decided to make up a pod of my own to race against Annie. Yeah, it wasn't in the movie, but as I said before, scratch-

building allows for some cool designs and sci-fi is all fiction anyway. Few of the pods in the movie, to me, were true "pods". When I think of the word pod, a ball comes to mind, and the TiE fighter is just the right shape.

To begin with, I took my TiE interceptor (ERTL kit) and chopped off one of the wing support arms, then flushed the hole up leaving a small "bay" area for the rudder I'd add later. Then I removed all of the interior, window and engine details, and sealed the huge hole in the top of the pod where the hatch was with a piece of one of those plastic balls that novelty toys come in. Next I rolled up a piece of sheet styrene and glued it inside the pod to create the walls of the hull's interior. This area would eventually be the cockpit. Once the basic hull of the pod was roughed out to my satisfaction, I moved on to adding control surfaces.

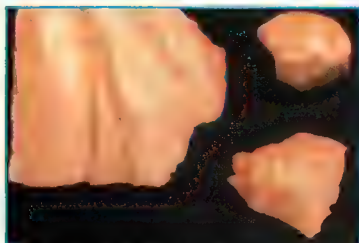
Studying the pods in the cutaway book, I noticed that most of them had some sort of rudder assembly. Scrounging around, I found the perfect parts for my rudder, the top wing of a B-wing fighter (ERTL 3 ship kit). I cut the wing at the same curve as the back of the pod then sealed it with sheet styrene. It



Using Woodland Scenics' Foam Cutter, Styrofoam is cut to shape for groundwork.



Base Layer of hill after cutting



Sculpted rocks and hill before application of dirt mixture.



First layer of dirt mixture applied



Rear view of diorama showing the stacked hills created from Styrofoam.

TWO MIGHTY MONSTERS OF THE SILVER SCREEN HAVE BEEN BUSTED OUT!



**FROM
LAIR
OF THE
Craftbeast**
with
Bill Craft

THE YMIIR

KING KONG

COLOR THEORY: UNCOVERING THE SECRETS BETWEEN THE LIGHT AND THE DARKNESS!

Greetings and salutations to all you big bust fans out there and I don't mean a certain area of the female anatomy either. Submitted for your approval are two really cool pieces to hang up on the walls of your lair.

First up on the old work table is The Ymir, sculpted by (Mighty Joe) Mick Wood. No one I know puts more research into their sculptures than Mr. Wood. Every scale and tooth must be perfect or it just doesn't happen. This solid resin kit consists of 5 ultra clean parts and is cast by Mr perfection himself, Mick Wood. Including the base, the kit is about a foot tall.

The second bust is a hollow cast of the one and only eight wonder of the world, King Kong. Sculpted by Mike Hill for Janus, this bust consists of one giant hunk of hollow resin and two solid inner mouth/teeth sections. The bust is about a foot tall.

Have you ever tried to explain or write down something that you usually do automatically? It's not as easy as you might think. It is one thing to say when you are rendering a kit, "I started with red and then laid green over that and proceeded to spray a light misting of white." The question that is most often asked of me, "What made you choose that one color over another?" With this installment in the annuals of Beastdom modeling, I will talk to you about my own color theory and why it is an essential part in model rendering.

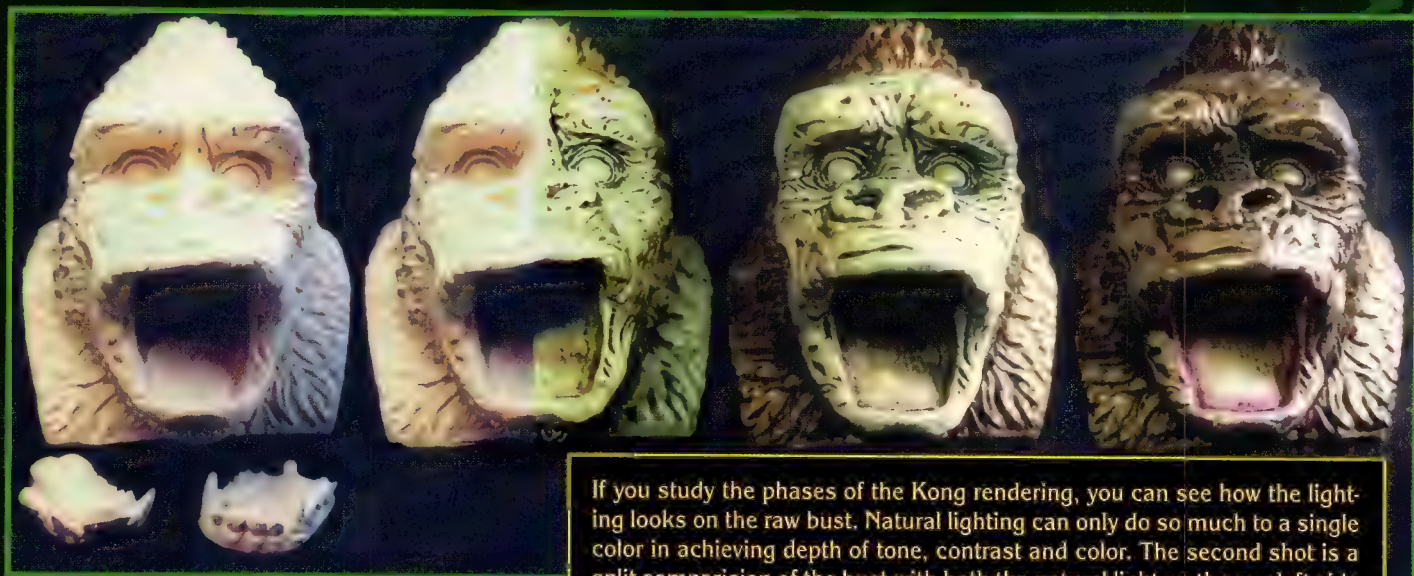
To understand color, one must first understand the values of black and white and the infinite ranges of greys in between. The method of using these greys creates the overall tone and contrast of your model. A model that is devoid of tonal quality and contrast will look flat and one dimensional even though it is a three dimensional object. (I hope I am not losing anybody here).

An example of how this works is to simply place an unpainted kit on a table and direct a light on the piece from one side only. If you examine the way the light touches the kit, you will see shades of grey between the lighted side and the darkened side, where no direct light is touching it. You are now looking at the tonal value and the contrast theory at work.

The task at hand is to translate this to color. It works the same way as black and white. Dark forest green to light mint green. Burgundy red to pink. What you want, as an end result, is to capture tonal values and contrast on your piece that has color balance, even in level lighting.

I believe to achieve the greatest color depth to a kit is to always think of it in layers. Within the deepest recesses lie the dark colors. On the outermost areas lie the light colors. In the middle lies every other color in the spectrum.

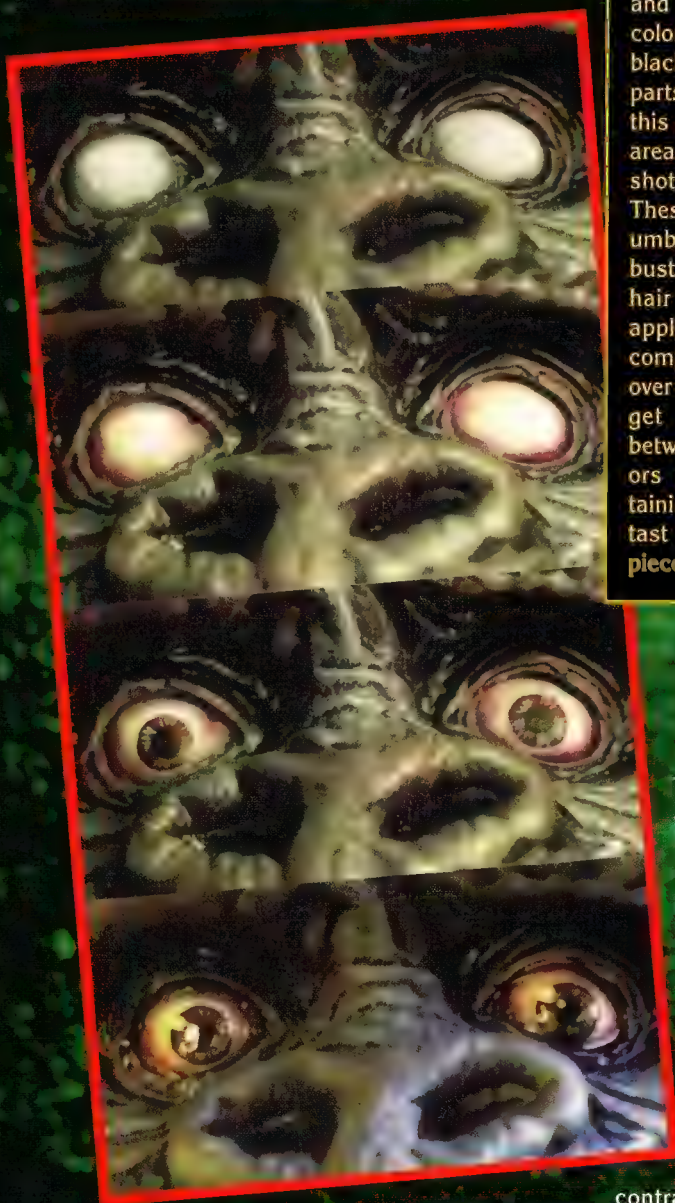
Let's examine this theory at work on these two wonderful busts.



If you study the phases of the Kong rendering, you can see how the lighting looks on the raw bust. Natural lighting can only do so much to a single color in achieving depth of tone, contrast and color. The second shot is a split comparison of the bust with both the natural light on the raw left side and the effect of the first application of color, being a black stain, on the right. The black has recessed itself into the deepest parts of the bust. What is accomplished at this point is the contrast. Light at the outer areas and dark in the recesses. The third shot is the beginning of middle colors. These colors, a combination of yellows, umbers and browns make up the tone of the bust. The last shot is the finished skin and hair features. By applying transparent complimentary colors over existing ones you get nice blends between all your colors while still maintaining the overall contrast and tone of the piece.



ABOVE. Alternate third shot. LEFT. Middle tones, halfway over underlying black stain.



The colors for the eye treatment to the left as well as Kong's teeth to the right, work the same way as the bust treatment above. The light background, the center tones of colors and the

contrast of dark

colors. If colors blend too much then a muddled look will occur. The secret is to learn just how far you can go with the middle colors before they begin to blend too closely with the ultimate lights and the ultimate darks.

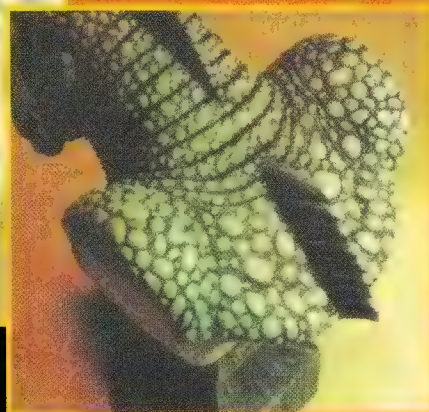




LEFT & ABOVE The five solid resin parts of the Ymir.



LEFT & BELOW: The antiquing process begins and the first shades of green are laid in.

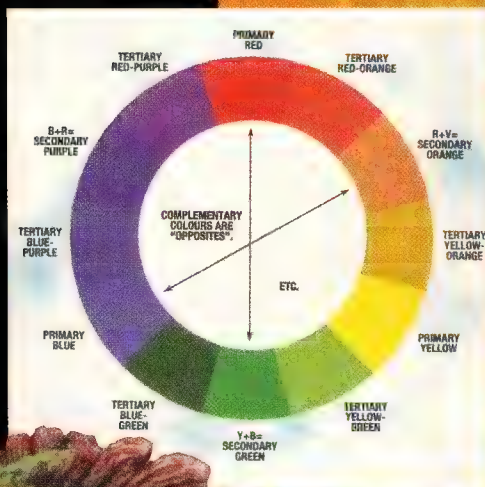


To achieve color contrasts of light and dark, you must think of the in-between tones of these colors. The stages of the Ymir bust to the left demonstrate the process in action. To simply paint the image all green and call it a day, simply doesn't cut it. Think of the main color green, in three layers. The middle layer being at 100% of its natural state, the darker recessed green 50% darker and the lighter green for the highlights 50% lighter. This is by no means a gospel formula, but for the sake of demonstration, this works well.

Additional colors on the bust work the same way. The fins, ears, gills and areas of the nose and eye area are worked the same way as the green even though I used red. The second and third stage of the bust rendering, demonstrate how the reds work in the three layer method.

Complementary colors are exactly what it states. Colors that work well with other colors. They are opposites on the color wheel. We have all looked at cloth combinations for example and said, "I like the shirt but the pants don't work well with it." By simply trying on different colors of pants you finally get to a pair that complements the color of the shirt. A crude example at best but if one realizes why certain colors work well over another, then the whole rendering experience on your model kit becomes a satisfactory one.

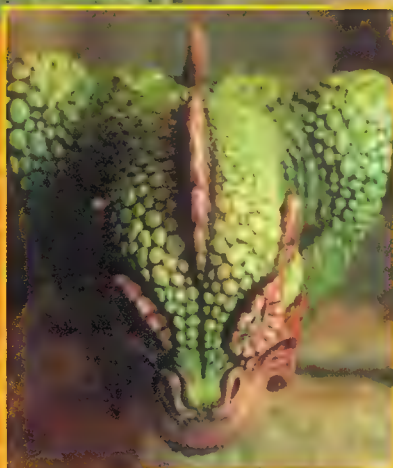
A color wheel, can be purchased at any graphic art store and can demonstrate what I am trying to say here. To the upper right is a graph of the color wheel from Jonesy's article in TMR issue 20 to get a better idea of the complimentary color thing.



THIS COULD HAVE BEEN THE MONSTER FIGHT OF THE CENTURY!



THE YMIR VS. KING KONG



The Ymir is from the classic Ray Harryhausen effects film, "20 Million Miles To Earth." The story concerns the return of a spaceship from the planet Venus and a strange visitor that has tagged along for the ride. The creature begins to grow at a tremendous rate, which eventually leads the Ymir to a confrontation with an elephant and it's end, atop the Roman Collisium in Italy.

frontation with an elephant and it's end, atop the Roman Collisium in Italy.

Assembly of this kit was a breeze with only a slight fitting problem with the inner top mouth section. A little filing and sanding did the trick. Hint of the day. Paint the inner lower jaw, mouth and teeth, as well as the upper portion of the mouth and teeth before assembly. Mask it off and do the rest of the kit. It will save you a lot of headaches trying to get in the mouth once these pieces are attached.

You can get your Ymir and or further information through: Mick Wood, 584 Sturgeon Drive, Akron, Ohio, 44319-4312 Or give Mick a call at: 330.645.9844

I hope I have given you guys and dolls out there something to think about the next time you are sitting these and wondering how you can make your paint job your really stand-out from the crowd.

So until next time when the control voice takes you to, "The Outer Limits," I mean the pages of Modeler's Resource, keep your modeling fun. I must be inhaling too much glue.

The Kong bust is from the famous film, "King Kong." Duh! Animated by Ray Harryhausen's mentor, Willis O'Brien, the film is marvel of stop motion animation and a testament of what one man did in the days without multi-million dollar computer equipment and an army of CGI animators. As with Harryhausen, these young computer animators of today should be shot if they even whisper that the effects in these films are lame. For if it weren't for these two guys, you young turks would not have a job. Ok, now, I'm off my soapbox.

The kit went together really well. A little filling was necessary on the two mouth sections to get them to fit properly. Other than that, the kit is really cool.

I believe Mr. Hill was going after the look presented on the cover of an old issue of Famous Monsters. A full page still on the inside also looked familiar. Anyway, its a great piece to add to your collection. Designed to sit flat, I did a little modification on mine and hung it on the wall.

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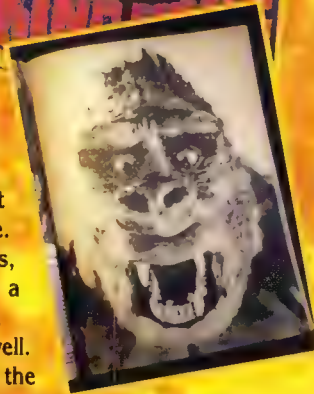


FIGURE MODELERS

Photos by John Chock

OF HAWAII

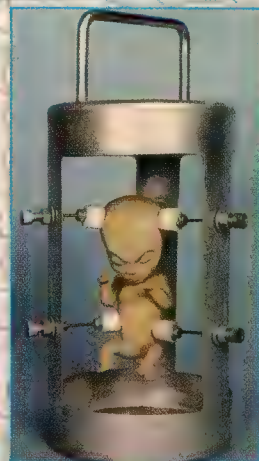
With Masaki Marler

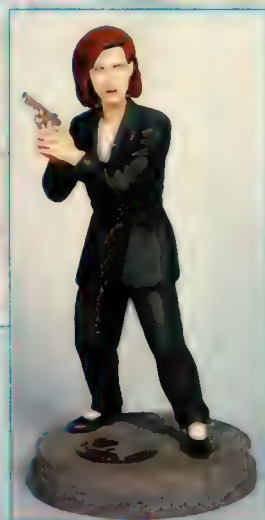
Aloha! Greetings from paradise! Amidst the sand, surf and beach bunnies there are a small number of avid model builders who call themselves FMH (Figure Modelers of Hawaii). Formed in 1998, FMH is an eclectic group of modeling enthusiasts who specialize in building and painting resin, vinyl and plastic kits of figures, mechanical robots and various creatures. We are currently working to promote the hobby and bring this wonderful world of modeling to as many people as possible.

Model Expo 1999 is the third annual exhibition co-hosted by FMH (Figure Modelers of Hawaii) and IPMS (Hawaii Battleship Arizona Chapter). The show was held over the weekend of June 26-27 at Ala Moana Shopping Center in Honolulu, Hawaii. Although we lost a few members this year (moved to mainland U.S.A. and Japan) we still had more kits at this show than we did at previous events. Many of us are still recovering from the long, grueling hours we put into completing kits in time for the exhibition. We had many custom dioramas and full-scratch built figures this year and the level of modeling has improved exponentially.

Our involvement with the local IPMS chapter has been very educational for both groups. We can trade techniques, talk about kits, discuss equipment set-ups and more. A few of our members tried their hands at some military vehicles and dioramas and some of the IPMS members are even getting into resin and vinyl figures! It just goes to show that it doesn't matter what you build or paint, as long as you have fun! The exhibit was a huge success with large crowds of viewers and even more individuals interested in getting into the hobby. Enjoy the pictures! Aloha!

<http://www.geocities.com/Tokyo/Club/8885/>





Editor's Note: These are just some of the incredibly detailed kits that were exhibited at the Figure Modelers of Hawaii Show. No individual modeler information was provided but this certainly is a feast for the eyes! As room permits, we will probably include photos that didn't make this article in our upcoming Reader's Gallery section.

Zymosis

Raising the Dead



If you have been following Tales from the Glue Queen you know that we are fanatics when it comes to Egyptian pieces, Universal Monsters and pirates. Well, I have a confession I really, really like zombies and the undead! OK, so I'm Abby Normal.

When I saw Zymosis at WonderFest™ '99 I knew I had to have him. Scott Kelly at Alternative Images joined forces with Wayne The Dane Hansen for this piece and what a job they did!

I had the opportunity and honor to talk with Wayne at WonderFest and got some background on the creation of Zymosis. Seems Wayne had seen a mummified body that had

been found in Denmark, this gave him the inspiration. Within three days, he had a 10-inch prototype sculpted. While sculpting, Wayne did a five-minute video, which he sent to Scott at Alternative Images. After the video was shipped off, Wayne didn't think Scott would like the sculpt so he trashed it. A week later Scott called and said that he and Robin loved it! Oh no! Wayne frantically followed his five-minute video and resculpted Zymosis only this time he was twelve inches tall. And thus began production!

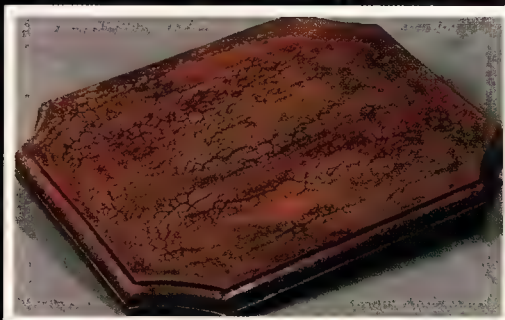
With Zymosis reborn, let's put him together and give him life! A base of resin, with a cracked pottery vase and tanna leaves, has hiero-

glyphs decorating the edges. Zymosis consists of a torso with head and one arm, two legs and the other arm. These are cast of cold-cast porcelain.

The mold seams are minimal on the body and tend to blend with the wrappings and body viscera. I used Testors Red Putty to fill the few air bubbles on the body. After test fitting the legs and the arm to the body torso, some minor scraping was necessary to make the pieces fit better. Once we were satisfied with the fit, the legs were pinned to the torso using brass rod pieces and Zap-A-Gap. For the arm, we glued it in place with Zap-A-Gap, then drilled a small hole through the upper arm into the body and placed a brass pin in the hole. I used Magic Sculp™ to fill the hole in his arm and to fill the gaps and seams at the leg joints. Even though Magic Sculp has to dry over night, it is some good stuff! You have time to work with it and carve in any details. On to the base.

Since I would be placing the resin base on a

Top Left: Testors Red Putty used to fill air bubbles; Middle: Products used to crackle the finish on the wooden underbase; Bottom: Finished wooden underbase after all stains have been applied then sealed with DullCote.





The process of painting Zymosis. Starting with the basecoat of Ceramcoat Mudstone, to numerous washes all the way to the drybrushing and washes applied.

wood base, I first coated both sides of the wood base with sanding sealer to prevent warping. When this was dry, I used Americana's Terra Cotta for the base coat. To give it an antique look, I used Aleene's Enhancers Mosaic Crackle Medium Step 1 and Step 2, to crackle the finish. This can be found in craft stores and Wal-Mart with the acrylic paints.

I brushed on Step 1 and let it dry. Even when dry, it feels a bit tacky. Next Step 2 was brushed on. This stuff is THICK! In order for all the cracks to come through I let Step 2 dry overnight. To bring out the depth of the cracks, I applied Deco Art's Gel Stains in Walnut as an antiquing wash. It is easier to work in sections with the antiquing. Brush on a liberal amount getting it down into the cracks. Then take a paper towel or soft cloth and wipe it off. Once it was all antiqued, I took a bit of Rub 'N Buff Antique Gold and lightly rubbed a little along the edge of the plaque. When everything was good and dry, I sprayed the edges of the plaque with gloss sealer to keep the sheen of the gold and the top with Testors Dull Cote. The base base is ready.

For the resin base, again I used Testors Red Putty to fill air bubbles. Next came a scrubbing with 409 cleaner and warm water. When the base was dry, I sprayed it with white automotive primer. Why is it, that you just know you have all the air bubbles filled and then when you prime a piece lo and behold, where did those bubbles come from? Oh well, here we go again. When everything was finally filled, primed and dry, I basecoated the base in Americana's Driftwood.

Next, I took a piece of sea sponge and sponged Ceramcoat's Mudstone on the base. Before this dried, I also sponged on Folk Art's Honeycomb. To keep the colors from being

distinct, I used the sponge to work and blend the colors, giving a mottled effect. After all was dry, I sealed it with DullCote.

To bring out the cracks and crevices, I applied a wash of Burnt Umber. A little hint for washes: Add a couple drops of either Folk Art's Extender or Ceramcoat's Color Float. This helps to make the wash wetter and it also helps the wash move more easily. After the wash was applied, the designs on the base seemed to pop out. The pieces of pottery on the base were painted with Ceramcoat's Terra Cotta and the designs on the pottery were painted with Ceramcoat's Liberty Blue and Folk Art's Red Clay. The tanna leaves were basecoated with Americana's Hauser Medium Green. Highlights were drybrushed using Folk Art's Bayberry. A touch of terra cotta and medium green were added along the edges of the leaves. Once all was dry, I sprayed it with a coat of DullCote and before the DullCote dried, I shot it with a light coat of matte sealer. This would give it a bit of a satin sheen but not as pronounced as with straight matte sealer. Doesn't make much sense, but it worked. The base is ready for the main attraction.

A quote from Wayne Hansen may explain why we all like the monsters and the monstrous creatures. He said, "The most fascinating part of a monster is its humanity." Hmm, okay, so let's give life to this monster. I began by basecoating Zymosis with Ceramcoat's Mudstone. The skin areas were then dry-brushed with: First - Americana's Driftwood, Second Americana's Desert Sand, and Third Ceramcoat's Drizzle Gray. A coat of DullCote sealed this. To get the gory, gruesome color just the way I wanted it, I used a number of washings and drybrushings. As you read this, you may think, She's doing double-work and

covering up what she just did, but there is method to the madness. Unless stated otherwise, let each wash dry before going on to the next one.

For the skin areas only:

First wash: Ceramcoat's Dark Burnt Umber with a couple drops of Color Float. Second wash: Folk Art's Red Clay with a couple drops of Dark Burnt Umber. Third wash: Mixture of Red Clay, Americana's Napa Red, Ceramcoat's Maroon and Folk Art's Rusty Nail. As to proportion of mixture, just play with it until you get a gorgeous, undead, gory, open wound skin color. Basically, the mixture I made up was 3-4 drops of each color.

When the last wash was completely dry, I sealed it with DullCote. Taking the Ceramcoat Drizzle Gray, I drybrushed the skin areas. This helped blend and tone down the gory red. Again to help blend and tone, I applied a wash of Ceramcoat's Dark Burnt Umber. When this was dry, I took some of this same wash and worked it into selected deep set areas such as: inside the neck folds, the eye socket, knee areas, arm folds, the groin area, and the spinal area. To add a bit of moldy green to the skin areas, I mixed a wash of Americana's Antique Green with a couple drops of Folk Art's Medium Gray. This was applied to random spots of flesh. I used a Q-tip™ to blot the excess so that only a hint of green remained.

For the bandages, I also used this green wash. When the wash was dry, I drybrushed Mudstone onto the bandages then a light dry-brushing of ivory. To bring out the texture and detail of the bandages, I applied a wash of charcoal. After this was dry, I drybrushed the bandages using Americana's Desert Sand. The very high spots of the bandages got dry-brushed with Ceramcoat's Butter Cream. Dull-



A face only a mummy could love! The process for rendering the eye and the teeth.



Using weathering powders from Doc O'Brien created just the touch of rotting corpse that was needed. Muddy Red, Mildew Green and Faded Blue were brushed onto various areas.

Cote was then sprayed over the entire piece. A bit of the Dark Burnt Umber wash was re-applied to areas where the drybrushing of bandages got onto the skin.

To add a bit more of a moldy and dirty touch to the bandages, I used Doc O'Brien's Weathering Powders. Muddy Red was applied to the areas that would get the dirtiest: feet, knees, backside, elbows, etc. Mildew Green was randomly brushed onto different areas. Faded Blue was brushed onto the open wound areas, spinal area and the open bone areas. Once again he was sealed with



Zymosis is only one man, (even from the back!), shuffling off to find other soul mates.

DullCote.

The fingernails and toenails got a light basecoating of Butter Cream. Next came a light coat of Ceramcoat's AC Flesh mixed with Folk Art's Honeycomb. This gave them that dirty yellow-stained look. A wash of charcoal and Dark Burnt Umber was worked in and around the fingernails and toenails. The teeth received the same paint treatment. Boy does he need to see a dentist! I used a mixture of Napa Red and the Dark Burnt Umber wash to work inside the mouth and around the gum areas.

A basecoat of Butter Cream was applied to the eye. For the iris, I used a dot of dark Burnt Umber mixed with a bit of Butter Cream. When this was dry, I added a dot of Butter Cream as the highlight. A final coat of dull Cote was sprayed over his whole body. Gloss sealer was brushed onto the eye, mouth area and gums. Zymosis in all his putrid, undead glory is finished!

To fasten all this together, the resin base was glued to the wood base using 5-minute epoxy. To attach Zymosis, we positioned him and marked the pin spots. Then we drilled through the resin base and into the wood base. Zap-A-Gap was used to glue the pins into the holes.

In all honesty, I must admit that this was an exceptionally fun piece to do. Adding all the colors and shadings to make him really yucky was a blast! A special thanks to Scott and Robin at Alternative Images and Wayne "The Dane" Hansen for making Zymosis and allowing us to give him life. You can contact Alternative Images at 114 Fort Hunter Road, Schenectady, NY 12303. Phone: 518-355-7958. E-mail to: aimages@nycap.rr.com. Also, if you have any questions or comments for the Glue Queen or her Glue King you can contact us at pakrats@earthlink.net.

Happy Modeling!

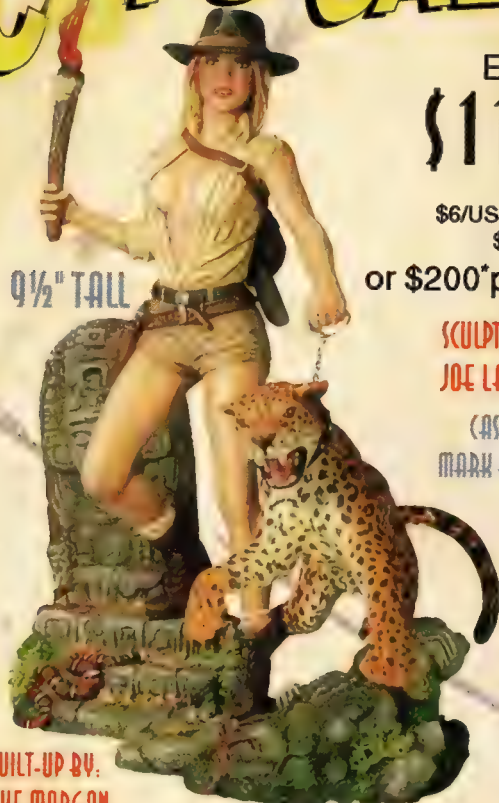


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Steve Goodrich is...



In the Arena

Very few students of film or fans of horror can fail to see that the original German film (not the subsequent remake) *Nosferatu* is the most graceful and chilling film ever done on the vampire theme. When all the fluid movement and stunning eeriness were captured by Tom Kuntz in his Artomic kit, I wondered why anyone would ever do the subject again, you just can't outdo perfection! Yet this new look at *Nosferatu* sculpted by Grant Biffin has me eating crow!

Grant has chosen to present a nearly life sized image of the face and hands of the vampire clawing its way out of a coffin shaped wall plaque. A windfall in and of itself for being a wall hanging piece for any of you

who have locked horns with the problem of where to put one more kit!

As the likeness is so on the mark, and the kit is so well executed, I asked myself if my faithful readers would like to see me do a mental implosion gushing over the piece or perhaps take another approach. I opted for the latter. This is not a strict "written in stone" step-by-step instructional. The article will talk about my approach to the piece, but will, as much as not, leave room for your own imagination to go wild. So, let's get wild!

The first thing of note is that this kit comes with little tufts of fake fur for eye-brows and clear half spheres for reverse painting eyes. I chose to not go with the gimmicks and use the solid resin pieces that are also included in the kit. The sculptural integrity of this piece is my foremost concern, and when it's as good as in this one, I personally lose the glitz.

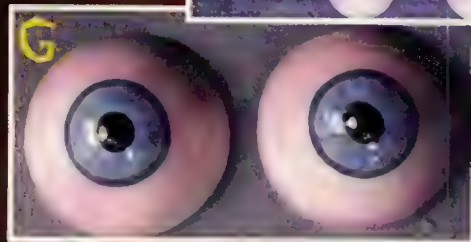
My priming on the large coffin/head part was done in flat gray. I then glued the lower teeth in the mouth insert and primed this in gray as well. Eyeballs, upper teeth and claws were primed in white (Fig.A).

I then did a medium flesh over the face and hands. While this was drying, I painted the mouth interior redwood, and the claws ivory. Once the mouth was dry I painted the lower teeth and fangs white.

I then mixed about one teaspoon of white with four drops of the base flesh and two drops of medium blue. This, I used to drybrush fully over face and hands. We must keep in mind that these old B & W silent movies employed heavy stage type make up, so the game plan is to go for stark and

pasty looking...NOT fancy and multi-layered as we are used to doing on our figures. Fig. B shows the left side, as you look at it, dry-brushed and the right side before drybrushing. Subtle, huh?!





• To order this Nosferatu, contact: *Cast from the Dungeon, 74 Queen St, Narellan 2567 NSW Australia* •

Next, pick up your smallest chalking brush and kit of dry artists pastels (colored chalk). Swipe the brush over the medium blue, then over the light blue in the set. Use this to scrub in the creases of mouth, creases in the face and between fingers. Don't forget knuckle creases too! You can accomplish this same effect, if you choose not to use chalks by using a very tiny bristle brush to drybrush in the deeper colors...as with other steps herein, chalking is to be desired. You'll soon see why (Fig. C).

Chalk in the eye sockets and nostrils in black...yes...black.

Lips are chalked in the rusty red of the pastel set and rounded joint end of claws are desired to be chalked in light carmel. Finally, light tan is used to lightly caulk between lower teeth (also Fig. C). Leave the fangs alone as only the lower half of them shows and one of the spooky things about this guy is indeed that his fangs are bright white. These are subtle details that will give this piece a peerless tribute to the movie...TRUST ME!

Now, before you do anything else, lock in the unstable chalks with a fine misting of matte finishing spray...if you handle a chalked piece before spraying, you'll wear off the work with less than a whisper!

If you see a question arising at this point as to why you bothered to basecoat in flesh, you are now in the arena of fine art! You may wish to take this piece out into bright sunlight and look at it...What you are doing is layering colors in a minimal technique! It really hasn't been all that painful to this point, has it? Yet you are getting the more subtle, faster version of using washes and airbrushing. Now you can put away the chalks.

The next step is to brush high gloss fixative over the fangs and mouth insert. When dry, just glue fangs first, then mouth insert to

the reverse side of the piece. Owing to exceptionally well designed construction of the piece, the fangs and mouth insert fall into place very easily...no mistaking how they go.

Next, use dark brown to paint all broken edges of coffin. You don't need to be fussy. Allow some of the gray primer to show through as it will look better if it does! You'll have found there will be a problem getting down into the deeper creases where broken wood meets skin. Keep a small brush in a cup of water handy and wash water into the creases as you proceed. Then use another brush in the brown paint to follow the wet path. The paint should run down into the creases. Once this all dries, use a light brown or tan...color isn't critical here...to lightly drybrush over the broken edges. You can also use this second brown to catch deeper areas where flesh may have spilled over to wood. With a detail brush you can hit these spots. This may look like a sketchy mess at this point, but it will come together perfectly in the end. Also, if you slobber onto the flesh areas as you apply the brown, the clean brush in the water can be used to wash down the spills to flesh (Fig. D).

Next, we take black and paint all areas of smooth outer surface of coffin lid. Once dry, you'll want to go back and inspect around the lettering for missed spots and hit them with a detail brush. Use the black to paint eyebrows and when dry, lightly drybrush with gray.

Then, I used gold to paint the lettering even though silver would look equally as nice. Somehow gold seems exemplary of vampires where silver is more associated with werewolves (Fig. E).

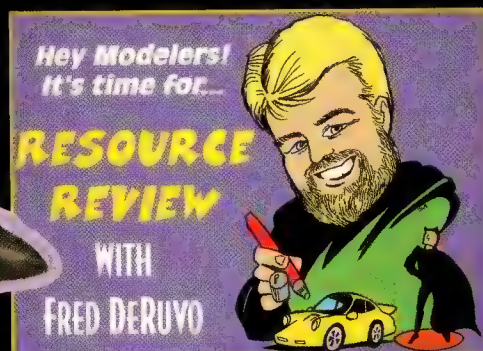
Finally, glue on the claws. This is easy as the claws and fingers are clearly numbered. A coat of spray fixative and this part is done and we will next go onto the eyes.

But first, see what I mean now about how the broken edges of the coffin look so realistic? It was so easy to do hit or miss. One doesn't always have to struggle with long drawn out procedures to get the best results on a job!

For the eyes: First I gave them a light misting of maroon for a hint of being blood-shot. While I chose to use the air brush, a wash would work equally well. Next, using a guide to draw circles, (these can be readily obtained in office supply stores) I set the 1/2" hole over the center of each eyeball and traced the iris circle with a sharp pencil (Fig. F). Then, I used denim paint to fill in the circle. By denim, I mean a medium blue that is bland and has a slight hint of green. Bright blue does not work well for eyes. After this dried, I mixed the denim with white to an extremely light blue; closer to off white than blue and painted the inner part of iris leaving about a 1mm ring of the base color blue to act as a circle around the lighter inner color. I then used the handle end of a brush to add the pupil. I put a little black paint on a plate and dabbed the handle in it. Too much paint will create nothing but a mess. Think in terms of using the handle like a stamp pad and stamper and get the pupil dead center. Last of all, I took my finest detail brush and painted very small white highlights to the eyes and then gave them a coat of ultra gloss spray (Fig.G).

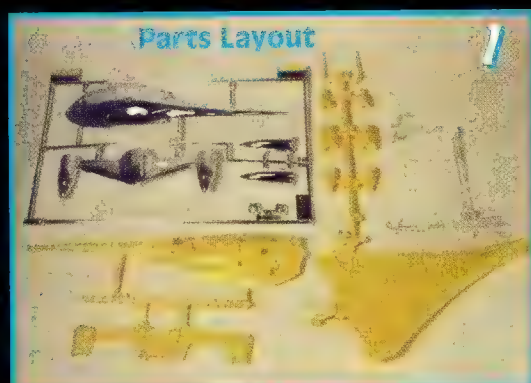
Finally you just glue the eyes in from the reverse side making sure that they track (look in the same direction.) Having them looking slightly downward creates a more crazed look (Fig. H).

Finally you can add eyelets, wire or whatever your personal favorite hanging method and display this piece with pride! It's a wicked keen piece, AAA+++ all the way!



AMT/Ertl's Naboo Fighter from...

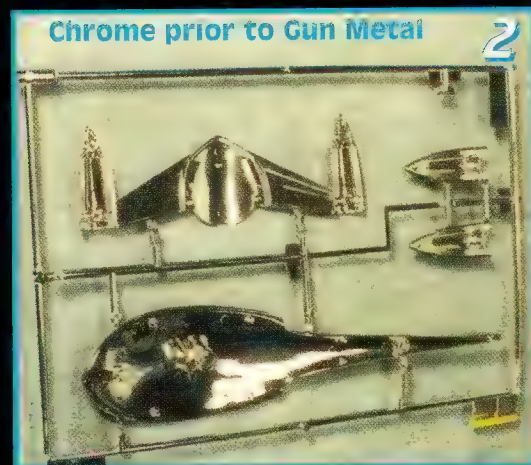
STAR WARS



Parts Layout

1

I had finally broken down and taken my son to see *Star Wars: Episode 1* and thought that much of it was worth it, although the end seemed almost anti-climactic. Shortly after that, I purchased the latest issue of *Hobby Japan* (Sep. 1999/No. 363) and there were a number of great articles included (there always are), but one that specifically caught my attention was an article by Seiji Takahashi who built the AMT/Ertl Naboo Starfighter as well as the Droid Starfighter. Both kits turned out beautifully right down to the figures and decals. Really remarkable. They looked like museum pieces and I'm sure that's what the author was after. For my Naboo Fighter, the goal was making it look like it had been through a war. Anyway, what inspired me in this effort was the idea that a fighter of this nature would have suffered much in the way of battle damage just like its on-screen counterpart, so this is what I went after; to accomplish a war torn looking Naboo Fighter, just like the one Anakin piloted.



Chrome prior to Gun Metal

2

Let me start at the beginning though. In *Photo 1*, you can see the parts layout. Pretty basic; chromed where they're suppose to be; injection-molded in color where they're suppose to be and finally, clear plastic for the shield. One word of warning here for those who haven't built this kit yet: Test fit the parts. They don't go together well at all in some places, so you'll need to do some filing first here and there to ensure a good fit. If you do this, you'll avoid some of the frustration that I experienced while building this kit.

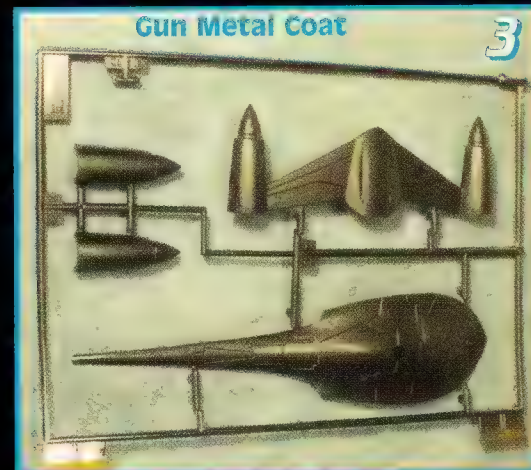
I decided that the first thing I would do to begin to show a weathered look would be to take the pristine chrome parts and spray a coat of Testors Gun Metal over it, right out of the can (cf *Photos 2 & 3*). Chrome just doesn't look real shiny after it's been through a war. Actually, just driving down the street in your car can dirty up chrome pretty easily, if you still have chrome on your car that is!

After this, I chose a nice Holbein Yellow color and airbrushed all of the yellow plastic parts. I don't know about you, but when I take a part out of a box that has been injection-molded in a particular color, for some reason it ruins the effect because it doesn't seem real or natural. The part has no real depth because it's simply colored plastic. Applying a coat or two of actual paint gives it a reality that was absent. Then I began putting the kit together. Here is where you'll experience some difficulties, as I've mentioned, so be prepared for them to occur.

Once the kit was together in sub-assemblies, I then began 'weathering' the yellow parts of the kit, *photo 4*. This was done by spraying Holbein Sepia over the various areas of the fighter, following what I considered to be the 'flow' pattern.

The pilot was next. I followed the instructions and painting suggestions that came with the kit. You can get a sense of just how small the pilot is (representing Anakin Skywalker, I suppose) in *photos 5 & 6*. It wasn't easy to paint but with the help of my opti-visor, I made it through. Looking at Mr. Takahashi's article, I can see that my pilot pales in comparison to his. He managed to get the shading just right in the face and the final result is a very realistic looking pilot! Nice job.

Oh, you'll want to take care with a number of the smaller parts, specifically the exhaust 'thingies' that come out of the...exhaust. These things look like needles that come to a point and they're not much larger than a needle either! They represent part of the flame or 'tail' and, of course, I instantly lost one. Looked everywhere and just couldn't find it (although I *did* find it when I moved onto my next kit).



Gun Metal Coat

3

so in the end, I opted to use a piece of brass rod cut to size like the other one. The only variance was that the original one angled to the point at the end whereas the one I created didn't.

The "flames" were made by using a number of Holbein paints; white as the base coat, a light lavender to create a 'ring' of fire within the flame and then a brighter, darker lavender for the end. Then, I painted the needle things lime green.

This particular kit is fairly well done, with the exceptions noted about the part fit, and is a fun kit to do. The entire line of Star Wars: Phantom Menace kits are good to have, especially if you're into science-fiction kits which can seem to be few and far between these days.



Heavy Weathering!



Next up in this issue's Resource Review is a new one from the folks at Skyhook Models. The Planet Express space ship is something that is definitely out of this world. It's a very cool looking rocket.

In *photo A*, you'll note the parts layout. I've left the X-acto knife and cutters in the picture to give you an idea of the size of the rocket. *Photo B* shows you how well things are 'keyed' to go together.

Before I present my 'how-to' on this kit, I'd like to share some thoughts that Dave Bengel (owner of Skyhook Models) and I have had about the nature of "how-to" articles. Jim Bertges and I have also discussed this same topic and you've probably thought about it as well. It is extremely difficult to write an article that teaches someone how to do something and at the same time, keep it sounding interesting all the way through. When it all boils down to it, it's "First I did this, then I did this, then I did this" sort of thing. That can make for a very boring read. We all like to read things that keep us on our toes or on the edge of our seats or help keep our brains active and challenged. We also like to inject our personalities into what we do and the same holds true with the written word. I don't like to read things that are little more than step-by-step manuals for performing some mundane task or activity and you probably don't either. Knowing this, what's a writer to do? I'm not sure, so I'll just start by telling you what I did...

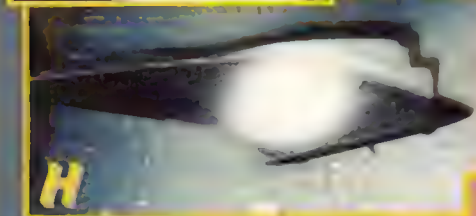
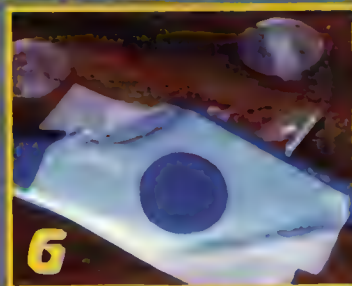
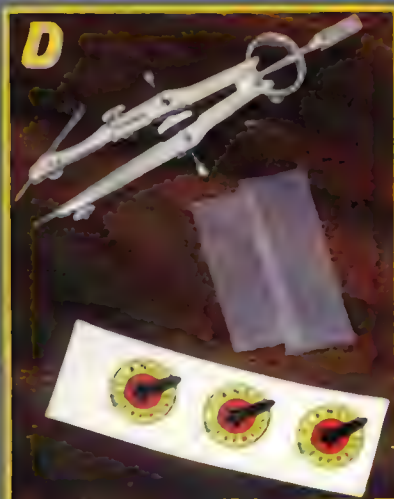
First, I took some Tropic Bay Blue from Delta Ceramcoat and thinned it with Polly-S Airbrush Thinner so that I could shoot it through my airbrush. Then, I sprayed an even coat of paint over the entire body of the ship, *photo C*. This particular paint is a pain to use in an airbrush unless you get it just right. After messing with it for a while, I was able to get it to just the right consistency so that it shot through the airbrush with ease. Once I got it to this point, I wanted to paint everything in my garage this color because it worked so beautifully! Silvia wouldn't go for that though...women.

Note the can of Semi-Gloss Varathane Gloss coat in the same photo. This is a really nice, strong clear coat paint that I used each time I was done laying on a new coat of paint. I wasn't looking for a really high shine and this worked well for what I was after.

The wings of the rocket were painted with Boyds Teal Gloss out of a can. I was going for a higher gloss look here. Not sure why; I guess I just wanted a bit of a contrast. Essentially, the rocket itself is done. What's left is for the detailing (decals, hatches, windows, etc.) - in short, all of the smaller stuff.

I thought the decals would be fun. They were, once I figured out the best path to take. Dave had warned me that if you do NOT paint a round, white circle underneath where the decal would go, then the decal would not stand out; it would simply blend into the color of the wing. Dave also had a great technique for making a perfect circle which he shared with me and I'm passing along to you. Note the compass in *photo D*. This is used to mea-





Like me, you may have to do things a few times to get the exact fit for the circle.



sure the diameter of the decal and then make an exact size circle of white paint on the wing.

Photo E shows the process. Take clear tape (preferably wide enough in one strip to create the circle from, but if not, then take two smaller strips and slightly overlap them) and 'cut' the circle using the compass. This compass, by the way, has a blade in it where a pencil would normally be. What you're left with is shown in photo F, a hole in the tape. Now, you'll simply take the tape up from where it was stuck (and don't forget to stick it down and pull up on it a few times to make it less sticky. You don't want it to stick really well to the wing. It's simply acting as a template), and then lay it on the wing side, photo G. You may wish to cover the rest of the wing to avoid overspray. I didn't bother because I knew that I'm a really good shot with my airbrush... (famous last words).

Photo H shows the white spot prior to pulling up the tape template. Photo I shows me getting rid of the excess overspray using a toothpick dipped in cleaner (ammonia, thinner, etc.). The reason I can do this is because the wing paint was oil-based paint out of a spray can and it was sealed with Testors Gloss Coat. The white paint that was used for the circle was acrylic so the cleaner would remove the excess white acrylic paint without touching the oil-based paint. Of course, you'll want to use only a small amount of cleaner and don't leave it on the wing to soak in since it could dull the finish; just gently rub the excess paint off.

Now, here we are ready to apply the decals. By the way, I don't know if you caught a recent issue of *FineScale Modeler* but there was a great article on creating your own decals using an Alps printer. Dave has one of these printers and that's what he uses to create his decals for the kits he produces. They are really nice and crisp. The kit comes with three decals in case you make a mistake. Just treat them like any other water slide decals.

There's the final shot of Planet Express ready for light! Decals applied, detailing done, base painted, mistakes hidden on the other side of the ship. We're all set to fly! Contact Skyhook Models for this one (see their ad this issue) and check out their entire line of Science-Fiction kits. Next issue, we'll have a number of figure kits for you: VLS' Legends & Lore "Welcome to the Coast" and M.A.K.'s Korrad. See you then!



New from VLS...Next Time!



PHOTOCOPY IT!

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•Essentials of Drybrushing•

Here's a new column that we've designed to answer questions about **basic techniques**. This will be a one page, reproducible series that you can keep in a separate notebook right near your workbench. We are giving you permission to make a copy of this page for your personal use. In this multiple part series, we will be covering **basics** and only basics. It will be short and to the point for all of you folks who are just getting back into modeling or simply may need a refresher on some of the foundational "how-tos" associated with great model building. Let's get to it!

First up this time is **Drybrushing**, probably one of the most easily mastered and useful tools a modeler can have at his or her disposal for creating great looking models. It's very easy and only a few tools are needed.

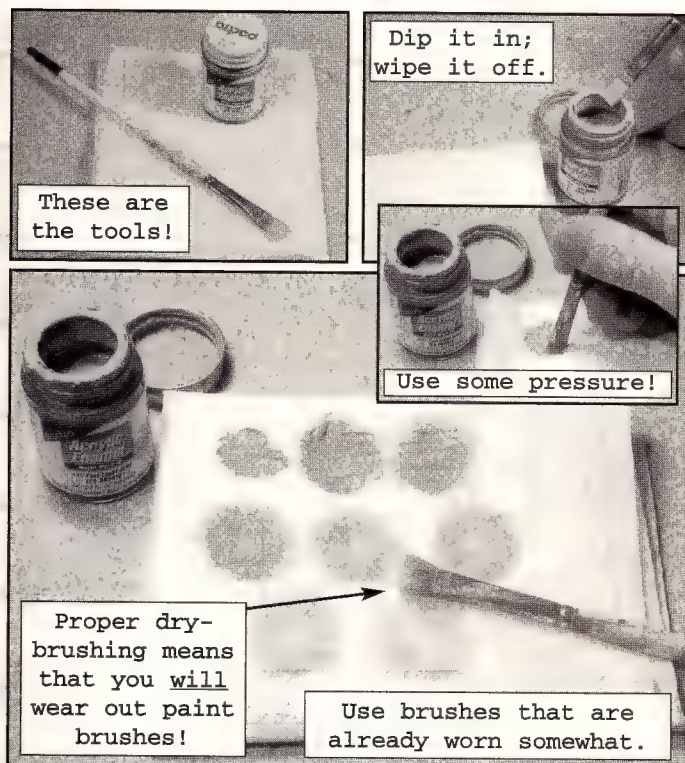
What You Need:

- Flat, stiff bristled paint brush
- Paint
- Card stock or paper towel

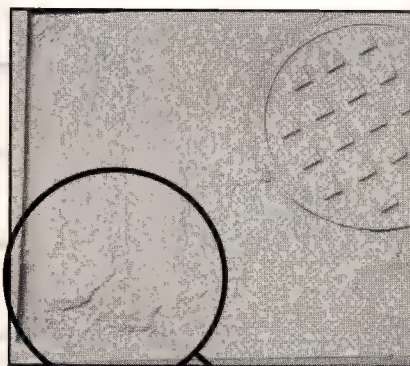
How To Do It:

- Dip your paint brush in the paint jar/can you are using.
- Wipe off excess paint on side of the paint bottle like normal.
- Using heavy, circular motions on card stock or paper towel, wipe most of the paint off brush until only a faint remnant of paint remains.
- Using the same type of heavy circular motions (or side-to-side strokes can be used) and pressure, "scrub" paint brush over the parts of the model that you wish to drybrush.

This technique is a great way to immediately highlight the highs and lows of a kit's surface and you'll be amazed at what you can accomplish! It's great for rocky ledges, wooden surfaces, even clothing on kits! Give it a try and in no time, you'll feel every bit a "master" modeler! See you next issue with another *Modeler's Resource Photocopy It!*

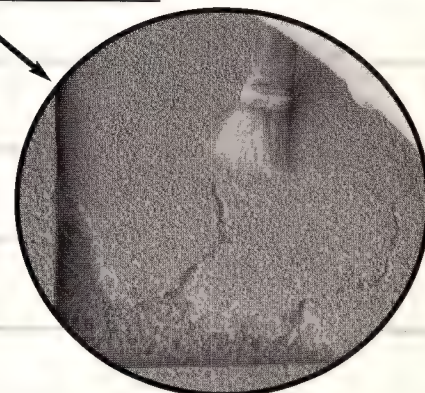


Notice how each circle of paint is successively lighter in the above photo? You've gotten to the point where hardly any paint remains on the brush. Now it's time to drybrush...



This base on the left is a solid gray color prior to drybrushing. The same base below has been drybrushed with a lighter shade of gray.

The same area is shown on the right. Notice how the highs and lows stand out much better now after dry-brushing? This is because of the contrasting shades of gray.



Strange New THINGS

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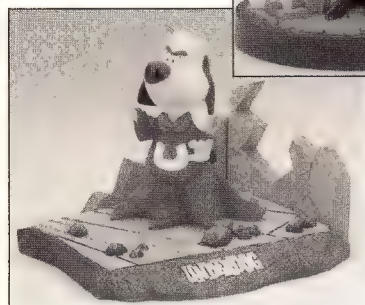
Coming at You!

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Money & Power

Public Enemy #1



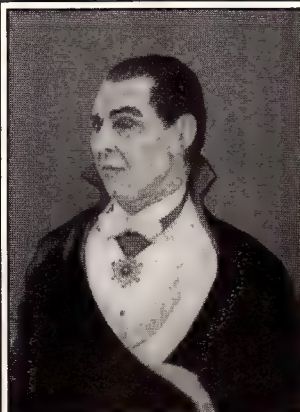
No Need to Fear

Cipriano Studios

presents a number of licensed Underdog pre-paints. SRP is roughly \$150 each plus s/h. For more information, please contact: **Tony Cipriano, 26 Virginia Ave., Ronkonkoma, NY 11779 516.585.4694**

"Model Maniacs"

is a new publishing venture from Chiller Theatre promoter, Kevin Clement along with Editor, Ed Bowkley. This mag promises to have reviews, "how-tos" and all the rest. This new publication will debut at the next **Chiller Theatre** show to be held April 14, 15 & 16 2000 (see this issue's Showtime! for more details on Chiller Theatre).

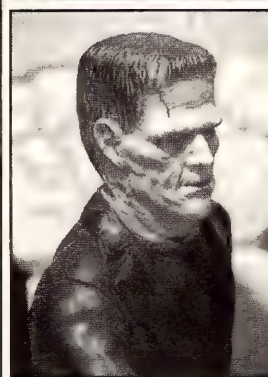


Alienage Models...

has just released the second in their Classic Monsters 5 inch Bust series, "Bust of Bela." "Bust of Frank" is number one in this series.

Coming soon is the "Bust of the Mate." Modelers can now purchase their "Bride Accessory Lab" for the Polar Lights' Bride of Frankenstein expansion in an entire kit for the lower price of \$90 plus \$10 s/h or **buy each figure separately:** the monster, Dr Frank and Dr Praetorius are \$25 each plus \$5.00 s/h. The optional "Gowned Bride Body" is \$15 plus \$5.00 s/h. Want more information, contact: **Alienage Models, PO Box 9026, Milesburg, PA 16853** or on the 'Net at:

<http://members.aol.com/alienagemo/page/index.htm>
or E-mail: alienagemo@aol.com



Joordu

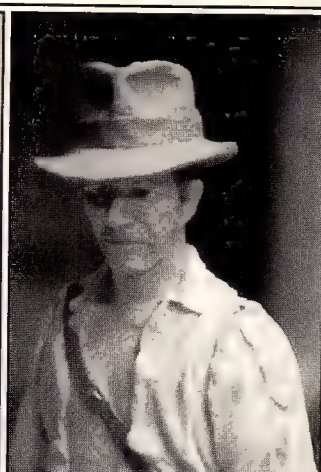
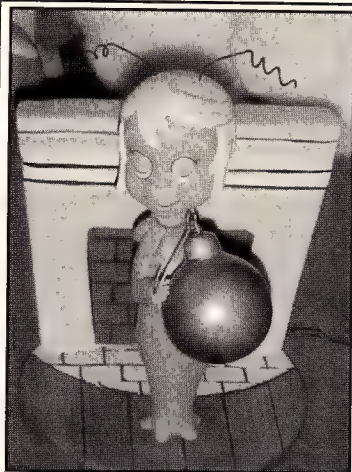
a Spanish company has released their latest kit, Vampire Hunter in Crypt. This is the first in a series of 120 mm vignettes. Cast in solid resin, it comes in two mains pieces plus little elements in metal. Piece is sculpted by Jose Orrego and the price is 6000 ptas, including s/h.

Contact them at:
Fantplastic, Apdo. 199, 46520-Puerto de Sagunto, Valencia (Spain)



Wayne "The Dane" Hansen and Dane Models

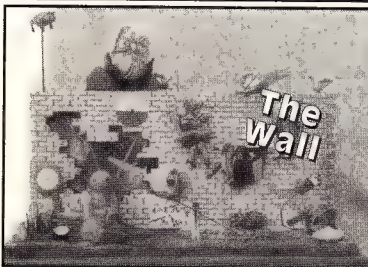
Hansen's Handmade Sculpting Tools, an assortment of 6 tools ranging from \$6 to \$20. A full set is \$62.50 ppd. Also The Dane has just released his newest sculpting video, "Sculpting the Female Form #18, which is 8.5 hours long and retails for 42.95 plus \$5.75 s/h. The Dane has a revolutionary new Polymer Clay Smoothing Fluid which allows you to refine your sculpture **after baking** in its hard state for an even more perfect look. One bottle is enough to smooth several figures. Comes with instructions for \$10 ppd. Also, please note: Dane Models' "Werewolf & the Gypsy Girl" 1/6 resin kit is now owned, produced by the producers of "Zymosis" (mummy kit in this issue), Alternative Images, c/o Scott Kelly, 114 Fort Hunter Rd, Schenectady, NY 12303 Tel: 518.355.7958. Finally, Coming Soon! Wayne has a new online store at: <http://www.waynethedane.bizland.com> with products, Dane bio, Galleries, Forums and much more! Or you can contact them at: **Wayne The Dane Hansen, 415 Julian Woods Ln, Julian PA 16844 Tel: 814.355.2542** or E-mail: figuredane@aol.com



Mojo Resin

presents three new ones for you. Cindy Lou, a 1:8 scale kit sculpted by Vance Rudzinkas and retails for \$50.

The other two are Indy Jones and Doc Savage, both smaller scale. For more information on these and their full line, contact them at: **MOJORESIN, 3373 B Beacon #6, North Chicago, IL 60064 Tel/Fax: 847.473.1821**



Posthumous Productions

Here are some new ones from the guys on the East Coast. Outside the Wall, kit #14 in their diorama tribute theme. Kit comes with battlefield base and brick wall (14 1/2" long X 7" high X 6 1/2" deep) and all the necessary extremities. SRP: \$125 plus \$12 s/h.

Likenesses Aurora Shoulda done include new heads for Dr. Jekyll/Mr. Hyde and the Hunchback (Anthony Quinn version). SRP \$10.00 each ppd.

KISS nameplate #22 is approx 4" long. SRP is \$8.00 ppd. Other plates shown are \$6.00 each ppd.

Eddie Cyborg Zombie is the third 1:7 scale kit #13 from Somewhere in Time. Eddie is outfitted with futuristic weapon and holster, communication headgear and eye view screen. SRP is \$85.00 plus \$5.00 s/h. For more information on these and their full line of kits, contact them at: **Posthumous Productions, 88 Oakdale Rd, Chester, NJ 07930 Tel: 973.347.8225 Fax: 973.347.8287. Checks/Money Orders should be made payable to John D Appar, Jr.**

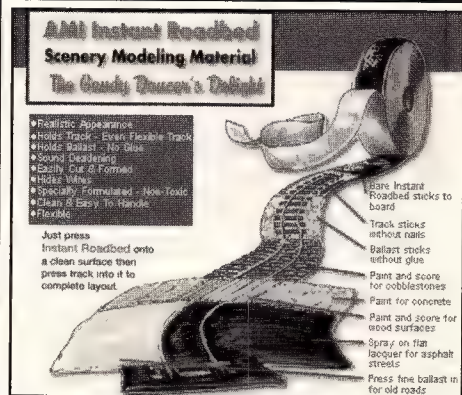
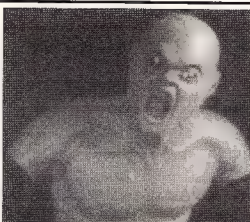
United Empire Miniatures

Bat Creature, sculpted by Jim Maddox is available for \$23.95. Contact them at: **United Empire Miniatures, PO Box 669051, Marietta, GA 30066 Tel: 770.971.9052**

Fury Models

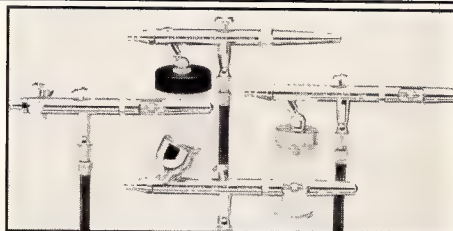
presents Botched Lobotomy, a 1:7 scale, 4" tall solid resin bust in 2 parts, including base (base, logo sticker not pictured).

Also includes color box art and illustrated instructions. SRP is \$35.00 plus \$5.00 s/h (Int'l orders, please inquire). Contact: **Fury Models, PO Box 574, Los Alamitos, CA 90720-0574. CA res. add Sales Tax.**



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New Eclipse Series Airbrushes

Medea Airbrush Products, Portland, OR is proud to announce the release of its NEW line of **Eclipse Series airbrushes**. This series features Iwata quality, maximum versatility and competitive pricing. These multi-purpose, high paint flow, high detail airbrushes cover a wide range of uses. These brushes are easy to maintain and highly durable.

These new airbrushes are available in four styles: The Eclipse Bottom Feed Airbrush with its 0.5 mm needle and nozzle combination, the Eclipse SBS, a side-feed brush with a 0.35 mm needle and nozzle combination; the Eclipse CS gravity feed (comes with a 0.35 mm needle and nozzle combination as well as a generous 1/3 oz sized cup with new funnel design which makes clean up easier and also means less paint is wasted; and the new Eclipse SA, Iwata's first single-action airbrush features a 0.5 mm nozzle, bottom-feed and internal mix spray pattern that will raise the standards of the single action airbrush to new heights. Available now at your favorite Medea supplier. <http://www.medeaa-artool.com/>

Universal Exports

It has been thirty years since George Lazenby took over the role as James Bond from Sean Connery. In celebration we would like to present the first figurine of George Lazenby in 1/6 Scale and hope you gain as much enjoyment in making this kit as we have in producing it. This kit retails for £50.00. For more information, please contact: **Universal Exports, 103 Milton Rd, Southampton, Hampshire, SO15 2JD, United Kingdom**



From the News



It was the year 1950 and the **Aurora Plastics Corporation** was born. For many years it was one of the top producers for "all assembly model kits". In 1961, Frankenstein was released and took the industry by storm. For the next eight years Aurora released Horror Figures, Superheros, Sci-Fi Vehicles and Movie and TV tie-ins. All this was in addition to the full line of Commercial and Military aircraft, Tanks, Sailing Ships, Naval Ships, Cars, Wild Animals and the Knights in Shining Armor. In 1977 a company was lost. The industry has had many companies try to fill the void but have never really gotten it right. Then the company is found and reborn!! The following announcement officially proclaims **THEY ARE BACK!!**

Dear Modelers,

We, Gennaro Giammarino, III and Mark Dean, are very proud to announce, the come back of Aurora. On November 5, 1999, as of 11 AM, New York Time, **The Lost AURORA Plastics Corporation** has been chartered and we are a Corporate Entity. We thank you and the fans and Aurorarians, for their faithful and loving devotion to Aurora. Today, tears came to my eyes, as I received word, that the Company was chartered. This has been the most sentimental and proud day of my life. Mark, my father and I will, to the best of our abilities, preserve the LEGACY of our beloved Aurora, by bringing it back and into the new millennium and century.

I also want to thank, (Joseph E. Giammarino - My Grandfather's Cousin), (My Grandfather - Gennaro Giammarino, Sr.), Abe Shikes and John Cuomo, who were the ones that made this day possible. May their memories and LEGACY continue on, as the original Founders. It is by their inspiration and you, the public, that have caused this GREAT NAME, to come back.

Once, again, Thank you and all, for your loyal DEVOTION, to Aurora, after all these years. God Bless you all and please let us know what Aurora's Public WANTS!! Please visit our web site and send suggestions to the E-Mail addresses there.

Sincerely,
Jerry, Michael & Mark

Gennaro Giammarino, III - President
Mark Dean - Vice-President
Michael J. Giammarino - Production Manager
The Lost AURORA Plastics Corporation
<http://www.lostaauroraplasticscorp.com/>



PS - By the time this is in print we are hoping to have our first models available. We will be issuing models in Styrene, Resin and Vinyl. We are trying to make the company what Aurora would have been if things had been a little different. We will start with Horror Figures and rebuild the product line. We will be issuing **new** product. We are not in the reissue business. We are going to be sponsoring a "15 and under category" at as many shows as we can. We will be starting at the Spring Chiller!! This is just the first of the innovative ideas we will be using to bring the excitement back into modeling. We know that with video games, television, PC's and the Internet, we are going to have some pretty stiff competition. We will just have to make our products more interesting!!

Ed Bowkley's Garage & Figure Kits:

There are a number of great sites on the Internet which will help keep you up-to-date on not only your modeling skills, but offer a number of options as far as chatting goes as well.

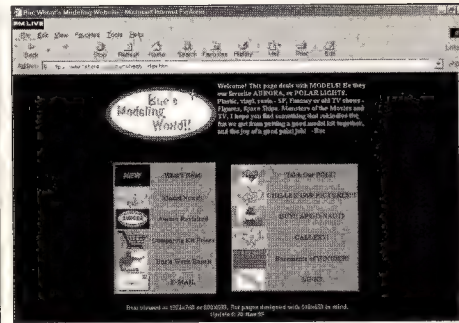
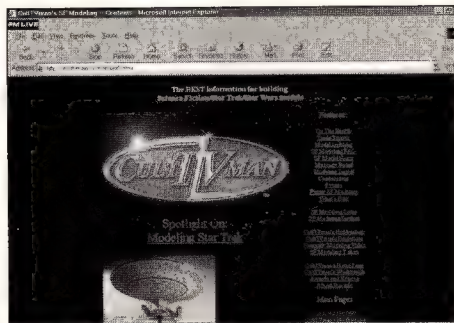
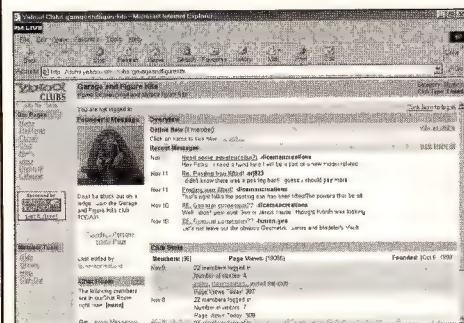
First up, on the lower left, is a site that Ed "the Diceman" Bowkley himself began. There, you'll find other like minded souls who enjoy modeling, modeling and more modeling. Ed oversees this site and he wants to invite everyone to participate in everything that happens there. You can upload pictures of yourself and/or your kits; ask questions; answer questions, whatever you want. This site is on a fast track to popularity, so take a cruise on over to Ed's site and sit back and enjoy the conversation and camaraderie. You can find it by logging onto <http://clubs.yahoo.com/clubs/garageandfigurekits>.

Steve Iverson's CultTVman:

Steve's site is a bit like Disneyland; you can't see it all in a day and you'll tire yourself out trying. CultTVman has been around for a while and I suspect that there are plenty of ways to lose track of time while visiting. There is a tremendous amount of information here so, like Ed's site above, bookmark it and visit it often at: <http://culttvman.com>

Buc's Modeling World:

This site is fun too! You can tune into Model news, articles like the one about Aurora Revisited, a picture gallery, reviews, a weekly poll and tons of other things. Find it at <http://www.cshore.com/bucwheat/index.html>



SHOWTIME!

Show Promoters: Please feel free to fax or mail us information about your upcoming event and we'll post it here as room permits. Thanks! Information is placed on a "first come, first served" basis, as room permits. Contact information: *Modeler's Resource*, Showtime!, 5120 Douglas Blvd. #340-372, Granite Bay, CA 95746-6985 Fax: 916.784.8864 e-mail: models@qatknct.com

FEBRUARY- 2000:

• **Modelfest 2000:**

Takes place 5 & 6 Feb. 2000 and is sponsored by the IPMS Space Coast and held at the Elk's Lodge, SR 405, Titusville, FL. For more information, please contact: Bob Taylor, 1255 Pemberton Tr, Malabar, FL 32950-6815. Tel: 321-676-1472 or you may also contact via e-mail at: BHT836@aol.com

• **Atlanta Military Figure Society:**

Takes place Friday, February 18 and Saturday, February 19, 2000 in Atlanta, GA. For more information, please contact: Lou Coroso, Vendor Chairman, PMET #306, 3851 Peachtree Pkwy, Ste E, Suwanee, GA 30024-6009

MARCH - 2000:

• **ReznHedz:**

The next show takes place March 12, 2000, at the Four Points Sheraton Hotel in Rosemont, IL. For more information, contact: Larry Burbridge at ReznHedz, 847.473.1821 or e-mail to: reznhedz@entfext.com

• **SCAHMS:**

The Southern California Area Historical Miniature Society presents their 16th Annual California Show March 18th & 19th (Saturday & Sunday) at the Doubletree Hotel - 3060 Bristol St, Costa Mesa, CA (714.540.7000 EXT: 4200; ask for show rate)- Orange County Airport in Costa Mesa, CA. Contact: James R. Hill, 220 Tola Pl, Anaheim, CA 92804 Tel: 714.235.9204 Fax: 714.520.4740

• **MegaCon 2000:**

Takes place March 31st - April 2nd 2000 in the Orlando Expo Centre in Orlando, FL. Scheduled guests include Todd McFarlane, Alex Ross, Boris Vallejo & Julie Bell, John Romita, Sr. and Terry Brooks as well as others. MegaCon features informative panels & presentations, cutting edge sci-fi programming, hundreds of gaming tournaments and demos, over 200 guests, movie preview and screening room and fantasy art show and auction. For more information, contact them at: MegaCon, 4023 Tampa Rd, Ste 2400, Oldsmar, Florida 34677 Tel: 813.891.1702 Internet: <http://www.megaconvention.com>

APRIL - 2000:

• **World Wide Model Show:**

April 1 - 9, 2000, Hall 1, Porte de Versailles, Paris. 3 million enthusiasts for an expanding market! RC, trains, landscapes, equipment, accessories, models, dioramas, figurines, etc. For more information, contact: Comité des Expositions de Paris Mondial Maquette Models Reduit et Salon des Jaux, 55, quai Alphonse Le Gallow - BP317 - 92107 Boulogne Cedex - France. Tel: 33 (1) 49 09 60 82 • Fax: 33 (1) 49 09 64 38 E-mail: events@comite-expo-paris.asso.fr • Internet: <http://www.salon-maquette.com>

• **5th Annual Chuck Yeager/IPMS Show/Contest:**

April 8, 2000 from 9am -4pm at Mercy Baptist Church in Weirton, WV. For more info contact: Don Ference, 150 Lincoln Place, Follansbee, WV 26037-1916 Tel: 304-527-4641 or via e-mail at: dference@weir.net

• **Chiller Theatre:**

You've heard of this mega-event. Multiple times a year. Catch it this coming April 14, 15 & 16 - Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest line-up. Check them out on-line at: <http://chillertheatre.com/>

• **Mad Model Party:**

April 29 - 30, 2000. At the Pasadena Convention Center in Pasadena, CA. The show is sponsored by *Modeler's Resource* including the Mad Model Party 2000 Model Competition: "Massive Model Madness." Contact Promoter, Mike Stannard for show information at PO Box 2037, San Bernardino, CA 92406 Tel: 909.880.8556 Fax: 909.880.8096 E-mail: toyritic@primenet.com For guests, dealers, competition and general information, visit the Internet at: www.primenet.com/~toyritic.com

Prehistoric Times...continued from 21

real nightmare. Even attaching chicken wire to the armature did not cause the clay to adhere to the frame. One morning, Mike came in early to work to find that about a quarter of a ton of clay from the belly of his T-rex had fallen onto the floor over night; not a great way to start your day. Mike made some suggestions to his superiors to help hold the clay in place. He said that X-shaped wood "butterflies" with wire attached would help. They assured him that that wouldn't be necessary. Soon after, the T. rex's lower jaw, neck and shoulder were found on the floor at the start of the day. Then the belly fell off again and later, the lower tail was found spread across the floor. Mike's supervisors then came up with the idea to attach butterflies all over the sculpture. Hey, fantastic idea! Nonetheless, the legs fell off twice afterwards, once just before the T. rex was to be cast.

After three and a half months, the T. rex was finished. Foam 'skin' was stretched over the electronics and hydraulics that animated the dinosaur. The entire rex was attached to a flight simulator base for mobility. 15 operators were necessary to operate the T. rex in scenes in the film. "It did most everything a real T-rex might do except walk and eat everyone around it."

In 1991, Mike was living in a studio apartment in L.A. His wife, having had enough of Hollywood, had moved to their new home in Sedona, Arizona. One day, Mike got his two week notice from Stan Winston. The studio was finished with work on Jurassic Par. Mike smiled all that day. In two weeks he came home unannounced and surprised his wife, Christine. Mike had also had enough of Hollywood. "I enjoyed the early low budget film work where there was no pressure. Working on T-2 and Jurassic Park took all the fun out of it for me."

Mike had decided that his movie career was over. Working on the biggest dinosaur film of all time had made the idea of further special effects work anti-climactic. At home in Arizona, Mike began to sculpt for himself. He began work on a 1/8 scale tyrannosaurus called Daspletosaurus. The work was a catharsis for Mike after the frustration

involved with Jurassic Park. He continued to work creating resin and bronze pieces of art including a 1/8 Styraosaurus, Lambeosaurus 2/ raptors, "Bird of Prey" (raptor), 1/35 scale T-rex, raptor and Styraosaurus bust resin model kits (with Triceratops now available too), T-rex bust and re-issued his "Dark Lord" kit.

He recently went to Chicago to work on a sculpture of a new African Camarasaurus dinosaur with paleontologist Paul Sereno and plans to release it as a sculpture as well as a 1/8 scale Tyrannosaurus rex. He actually went back to work in films in 1999 with L-Squared Effects group to create all of the dinosaurs for the IMAX dino film, "T-Rex; Back to the Cretaceous". Mike sculpted 9 sculptures of T-Rex, Parasaurolophus, Deinonychus, Pteranodon, and more for the 3-D adventure film showing in IMAX theaters around the world. Again Mike ran into creativity problems with his director who wanted "wise and cute dinosaurs". Mike called in world famous paleontologist Phil Currie to set the producers straight. "The film looks great but unfortunately the script is terrible".

Mike was also asked by the Walt Disney Company recently to provide dinosaur sculptures for their new Dino Jubilee, Countdown to Extinction ride in the Animal Kingdom area of Disney World, Florida. Mike's T-rex bust, Lambeosaurus and "Bird of Prey" are now prominently shown there. Mike plans to create more kits in the future; not only dinosaurs but fantasy works based upon the style of Frank Frazetta as well. "I like to capture how muscles move and skin folds in my work. I envy wildlife artists because they have tons of photo references. I have to take bits and pieces from modern animals to create the look of my prehistoric animals. Consequently I have tons of art books, wildlife books, and videos for reference. In closing I would just like to say how grateful I am for those who purchase and appreciate my work." Michael's work can be seen at the art gallery site that carries his work at www.mothernatures.net

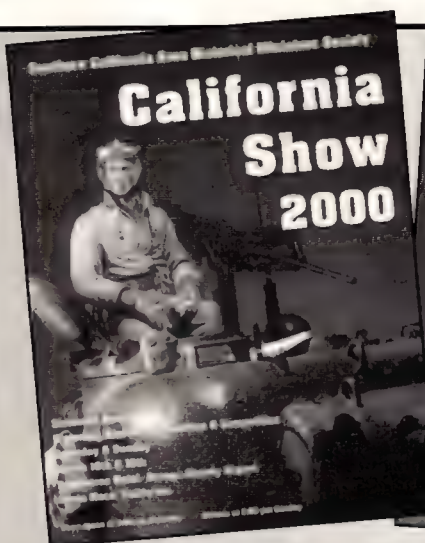


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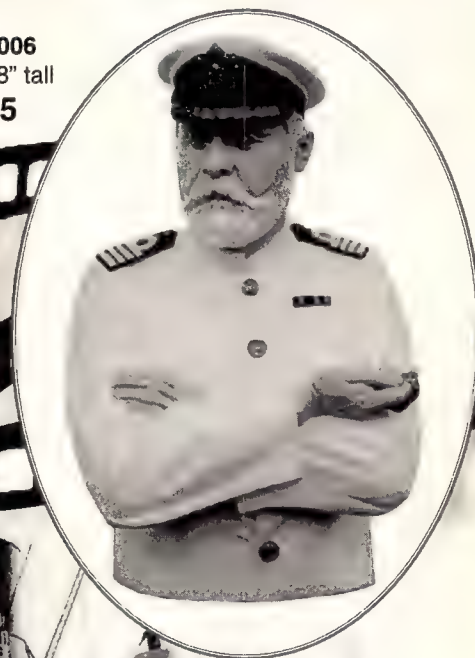
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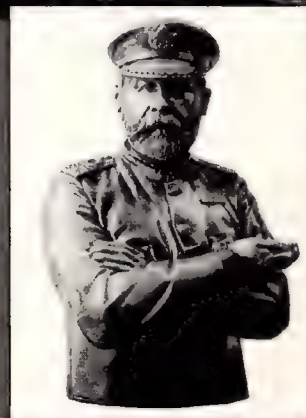
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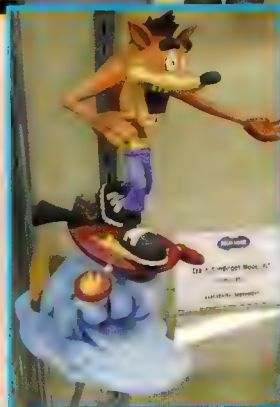
by Fred DeBovo

Every year, during the month of October, in a little town called Chicago, RCHTA (Radio Control Hobby Trade Association) brings together all aspects of the hobby industry to showcase what's new and what's upcoming. Retailers, dealers and consumers are invited in to what's undoubtedly the biggest and best show of this nature to occur in the continental United States.

Attending this show provides you with a perspective that often escapes notice by the average consumer. Those of us who are intimately involved in this end of the hobby have known for a while that we are in the minority when it comes to models. Attending this show allows one to realize just how much of that minority we are in. *continued next page...*



Left: two of the lovely ladies from Polar Lights: Angie Harmon & Suzi Klimek. Check out the kits too! If you look closely in the case behind them, you'll notice an upcoming Dick Tracy and the Guillotine.



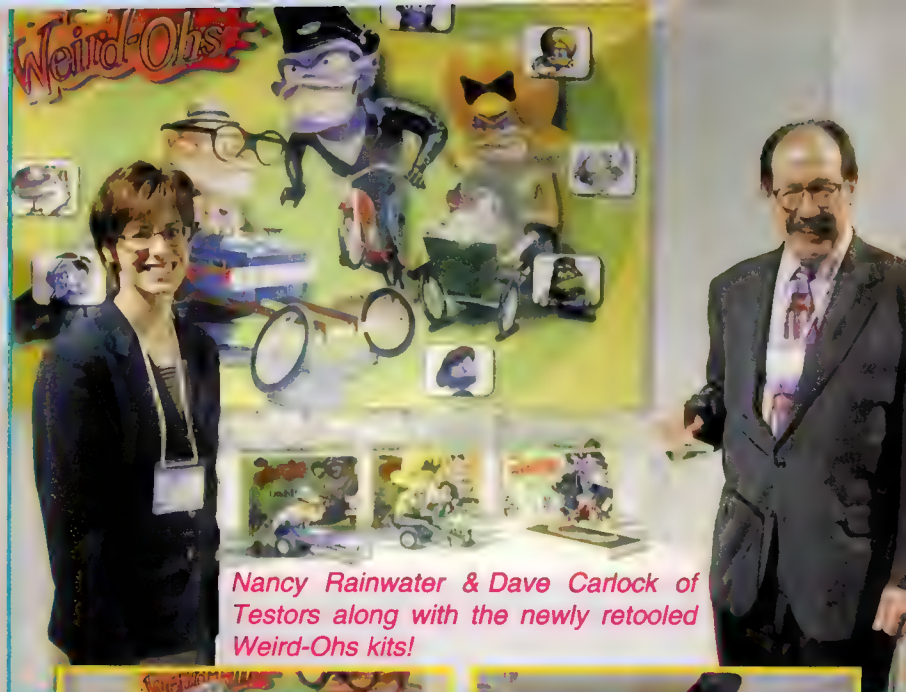
Above: Woodland Scenics' booth, complete with continuous demonstrations of some of their product!

Far Left: Ertl's new STAP with Battle Droid, predecorated snap kits and the Gungan sub from Phantom Menace.

Near Left: Airfix Wallace & Gromit!

The convention center seems to be (but isn't) the size of a football field. The aisles are large enough to drive a car through (and a number of modeling booths did have vehicles right there that usually connected to a product they were introducing). It was a real pleasure to view all of the new product, touch base with the movers and shakers in the industry and get a real feel for how the industry is doing. In a nutshell, models seem to be the low person on the totem pole. By far, RC and railroad product is the standout. Aftermarket products and models follow. I'm sure some will be disappointed to learn that Ertl is offering no new Star Trek related models; Revell-Monogram had no figure kits for the first half of the year. However, take note of the fact that Polar Lights had a booth that showcased many of their current releases and their new ones upcoming. Testors had three reworked Weird-Ohs kits on display since the new Saturday morning Weird-Ohs cartoon is on and will undoubtedly pique the interest of kids everywhere (hopefully!). Airfix is introducing two Wallace & Gromit kits and more may be on the way from them should these two do well.

Have fun looking at the pictures and get ready for the new stuff that's heading our way!



Nancy Rainwater & Dave Carlock of Testors along with the newly retooled Weird-Ohs kits!

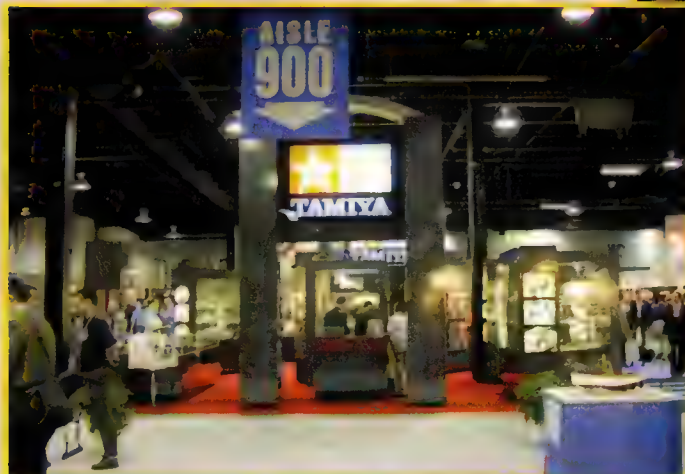


Above: William Naemura and John Smith of Medea-Iwata and Silentaire, makers of fine air-brushes and compressors.

Right: Kalmbach's huge booth representing books and magazines for the hobbyist.

Below Left: Tamiya's booth - Got RC?

Below Right: The folks from Excel. Tons of Tools!





Droid Fighters!

with Tom Grossman



The process of drybrushing, Pics 2 & 3; creating a wash for the parts, Pics 4 & 5



Delta Ceramcoat paints created the wash.

I have always been a spaceship fan. Whenever a new space opera premiered, my first thought is "more models!" I remember how thrilled I was to see the release of such kits as Luke's X-Wing and Darth Vader's Tie Fighter back in the 70's. The looming release of Episode I was no exception. Although an example of intense and perhaps excessive marketing, I was glad when AMT/ERTL released the kits before the movie came out. Hey, why wait 'til the last minute...or even the years down the line (not to mention any alpha-numeric names)? It was really quite a taste to see the ships and not know the story. As it turned out, I finished the kit before I saw the movie.

I found my set at Lucky Neko, a newly opened anime and hobby shop in Colorado Springs. They were just getting ready to put them on the shelves. In a phone conversation with Fred, our fearless leader, I managed to get the job of building these little spaceships for this issue. I had been working on some armor pieces for our model club's next challenge and they were really starting to put me to sleep. I wasn't sure if I was more excited about building little spaceships or getting to do something that goes on the cover of the leading modeling magazine!!!

Ah, Skill Level 1 kits!! I looked forward to a quick assembly and an enjoyable painting project. It would be like old times, when all I could find were little spaceships from tabletop games. I remembered Jim Van Cleave's letter in issue #28. My plan was to finish this kit with low cost (but high quality) tools and supplies: Model Master Liquid Cement, paint brushes and Delta Ceramcoat acrylics. And besides, using an airbrush all the time gets to be a little repetitive. And then there's the masking...oi! But enough of that!!

The kit contains three fighters, three arms and one base (Photo 1). Each fighter comes in four parts on its own trees injected in beige styrene. The panel lines are sunken, not raised! Despite the small size of the fighters, the detail is crisp. I noticed one of the wings was missing. A quick call to AMT/ERTL and a few days later, my problem was solved. The arms were different lengths. The base was a large black dome with STAR WARS DROID FIGHTERS written on it in raised lettering. The surface of the base would make an excellent canvas for some painting adventure. The instructions, although nicely diagrammed, contain no painting guide. There is a nice little color photo of the finished kit on the side of the box. I recalled seeing a review of this kit on CultTVMan's discussion list run by Steve Iverson. His web page is really a great place to go to research sci-fi models and get the latest on all the new releases. The author of the review had done a nice job explaining his paint scheme. Nonetheless, I decided to do my own interpretation of the paint scheme used in the box art.

There was very little flashing to deal with so cleanup went quickly. I assembled the fuselage of each fighter, leaving one of the halves on the tree for easy handling. Even though this is a Snapfast, I opted to use Model Master Cement. Seams clean up so much easier when the parts are well fused. Next, in true gaming piece form, I sprayed all the parts with flat black as primer. I cut the parts from the trees and touched up the connecting points. Once all the parts were cleaned up and thoroughly primed, I set about drybrushing them with silver (Photos 2 & 3). The box art showed the fighters as being weathered and beaten up a bit, my plan was to use silver as the base coat and drybrush the other colors over it. What spots I covered thinly or strategically missed would show the silver underneath and give the appearance of chipped paint. The excellent detail work real-

ly stood out now...and I thought it was good before!

For the panels, I chose Delta's Bridgeport Grey (BG) and Hammered Iron (HI). Using the box art as a reference, and a bit of imagination, I painted some of the panels BG and others HI. To bring to colors together, I retouched panels with a drybrush of the other color thinned with window cleaner. I decided to use Mudstone (MS) on the center portion of each wing and the hardware sections on the front inside edges. I washed everything with a light coat of thinned HI, except the machinery inside the wings (*Photo 4: tops and outsides, Photo 5: bottoms and insides; both photos: BG first, add the HI, then MS centers and HI washed.*). The MS thinned with window cleaner also made a nice wash for all the leading edges and lightly overall. (*Photo 6: w/out MS wash, with MS wash*). I added some battle damage with Charcoal and Black by applying thin lines and small drybrushed patches in blast patterns that streaked towards the back of the part. Any panel lines that got paint in them were touched up with thinned Black applied with a small, thin brush.

About this time, my younger son Andy, had seen the movie. He told me that the slots along the trailing edges of the flat portion of the fuselages were the engines. They had a light purple glow and the pink sensors shown on the box art were correct. So, I painted the slots for the engine vents and the sensors white. This would give a nice bright background for the addition of these light colors to the scheme. Next, I added Fuchsia to the sensors and Lilac to the engines. I applied several coats to be sure that the little flashes of color would be visible. Errors made when I "went outside the lines" were covered with HI, (*Photo 7*). A quick coat of Delta Satin Water Based Varnish and the droids were done.

I decided to make the base into a star field with the lettering emblazoned in Gold. After removing to minimal flash and mold lines, I sprayed the base and the arms with flat black. I used my trusty kitchen scrub brush to splatter the base and arms with little dots of White, Light Blue and Yellow (*Photo 8*). I turned the base several times to make sure that I covered the whole surface

with a nice, even random pattern (*Photo 9: finished base and arms*). Once this had dried, I painted Black over the stars that fell on the lettering. Next, I carefully painted the letters and lines with Pale Gold (*Photo 10: two choices*). This took several coats and a bit of Black touch-up here and there (*Photo 11*).

Some quick coats of Satin Varnish thinned slightly with window cleaner and the base and arms were done. I decided not to glue the whole thing together since I like to take my kits to shows or hobby shop display cases. I knew Glenn and Penny at Lucky Neko would definitely have some space for me (*Finished Photos*).

I must commend AMT/ERTL for this kit: sunken panel lines, great detail...It builds up smoothly and paints VERY nicely. It's a great kit for kids and experienced modelers. Since they are 1/48 scale like the Naboo Fighter, they could be used in a diorama. There are also those long-legged droids that we see only once in a Trade Federation hanger at the beginning of Episode I. They looked a lot like these fighters in a different configuration to me. Wouldn't that make an interesting conversion?

I am eager to try my hand at the Pod Racer and the Naboo Fighter. I look forward to the upcoming Star Wars pieces from AMT/ERTL, Trade Federation tanks and battle droids! If they are done in the same high quality style, they will be great kits to build and paint.



Contact Info:

American Art Clay Company: 800-374-1600, <http://www.amaco.com>
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Thanks to the Genesis Artist Colors division for the great Genesis brushes I used to finish my Droid Fighters. They take acrylics very well and clean up nicely.

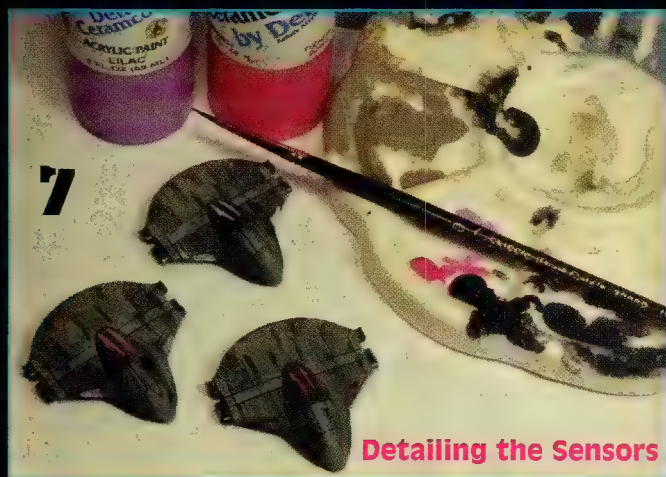
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Thanks to Tom Haverland in Marketing for handling the replacement of my missing part so speedily.

CultTVMan: <http://members.aol.com/CultTVman/index.html>
Thanks for everything you do, Steve!

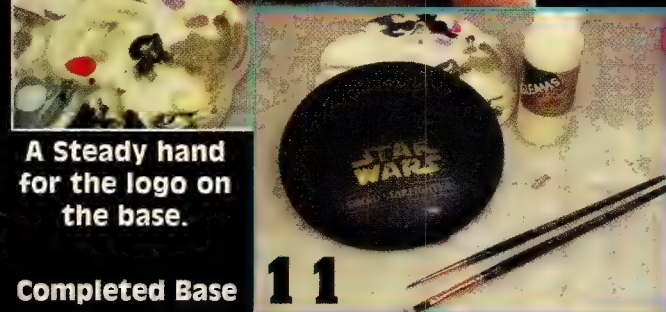
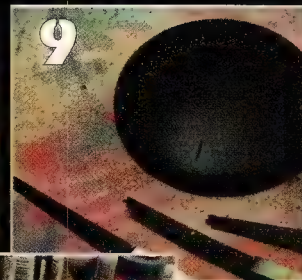
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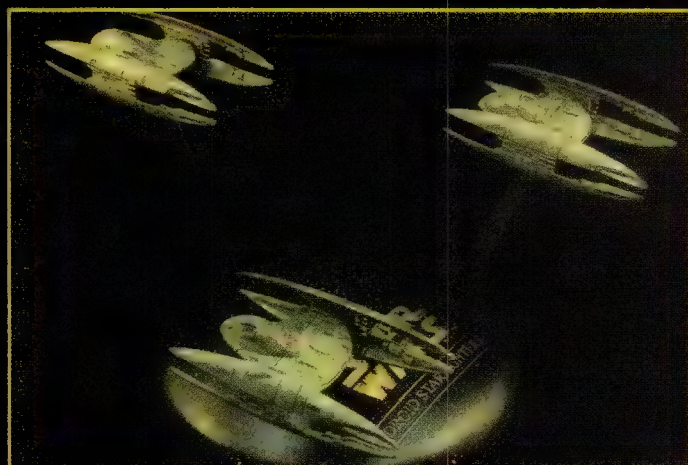
Detailing the Sensors

Rendering the Base. Photos 8, 9, 10 & 11



A Steady hand for the logo on the base.

Completed Base



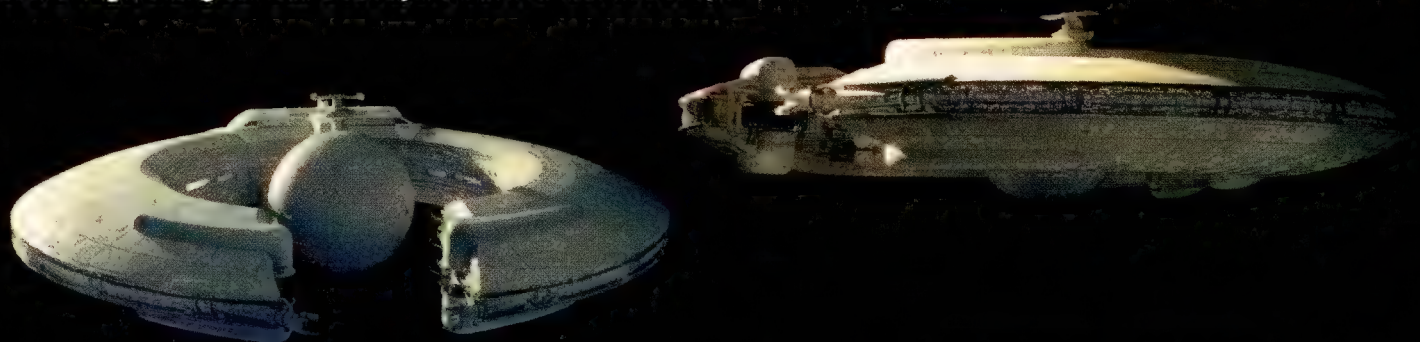
Taking off for the stars!

Ships of the Phantom Menace

The latest excursion into the Star Wars universe has given us a wealth of new characters and hardware on which to exercise our modeling skills. A number of the new ships have already appeared on hobby shop shelves and are in the hands of modelers worldwide. However, not all the fascinating images from the film have been translated into model kits. Modelers being what they are, a simple fact like that won't stand in the way of creating plastic representations of these fantastic ships. Thanks to the folks at LucasFilm and ILM, *Modeler's Resource* is able to present this series of photos of the models used in the film. We hope these images will inform and inspire our readers to improve upon existing models and if none are available, create their own. All images © LucasFilm Ltd. & TM. All rights reserved. Used with permission.

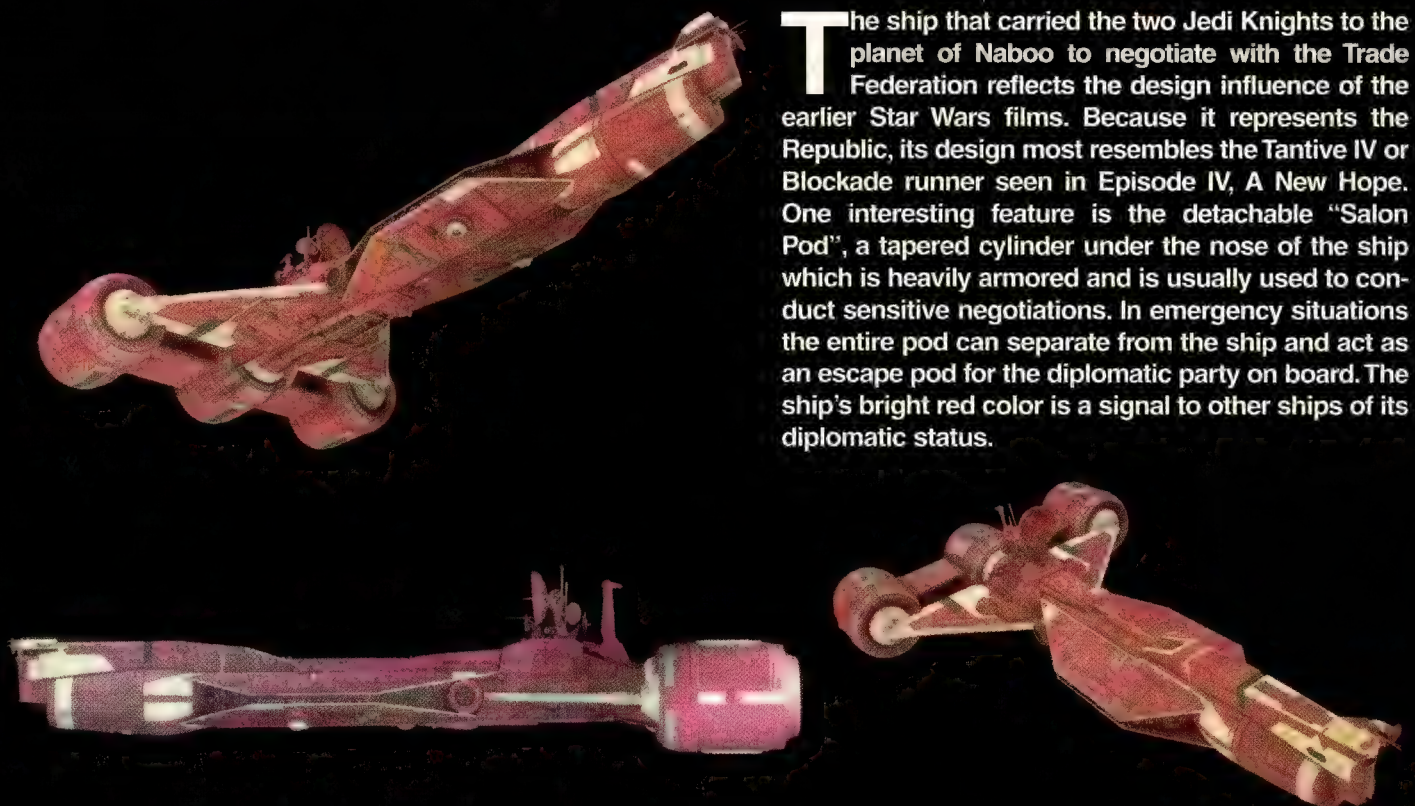
TRADE FEDERATION DROID CONTROL SHIP

Originally designed as huge cargo ships, these ships were secretly converted to "battleships" by the treacherous Trade Federation. Because they looked exactly like the Federation's huge cargo ships, they were able to deliver huge armies of invading droid soldiers unobtrusively. The design and coloration of these ships reflects the look of the huge, triangular Star Destroyers, but in a rounded shape.



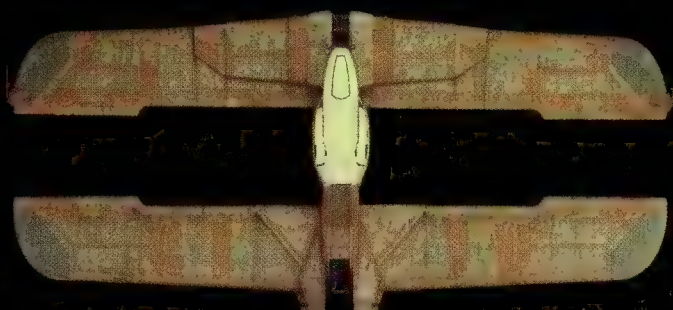
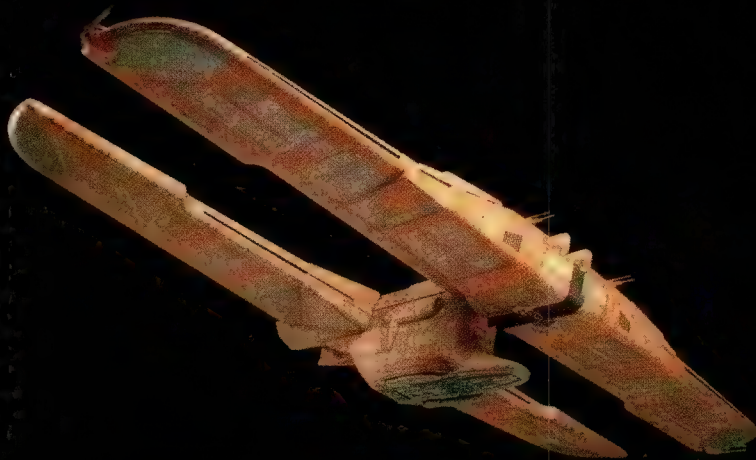
REPUBLIC CRUISER

The ship that carried the two Jedi Knights to the planet of Naboo to negotiate with the Trade Federation reflects the design influence of the earlier Star Wars films. Because it represents the Republic, its design most resembles the Tantive IV or Blockade runner seen in Episode IV, A New Hope. One interesting feature is the detachable "Salon Pod", a tapered cylinder under the nose of the ship which is heavily armored and is usually used to conduct sensitive negotiations. In emergency situations the entire pod can separate from the ship and act as an escape pod for the diplomatic party on board. The ship's bright red color is a signal to other ships of its diplomatic status.



TRADE FEDERATION LANDING SHIP

These massive dual winged craft serve the sole purpose of delivering the Trade Federation's robotic army to the surface of the planet they plan to repress. The huge wings house rows of MTTs, the large droid transports and ATTs, the smaller battle tanks. These ships deploy their deadly cargo in strategic locations around the planet to begin the forceful subjugation of the populace. The armament of these ships is limited to an arrangement of six laser cannons. The unique configuration of this craft makes it's menacing presence readily apparent to the residents of any planet selected for an unfriendly visit from the Trade Federation.



SITH INFILTRATOR

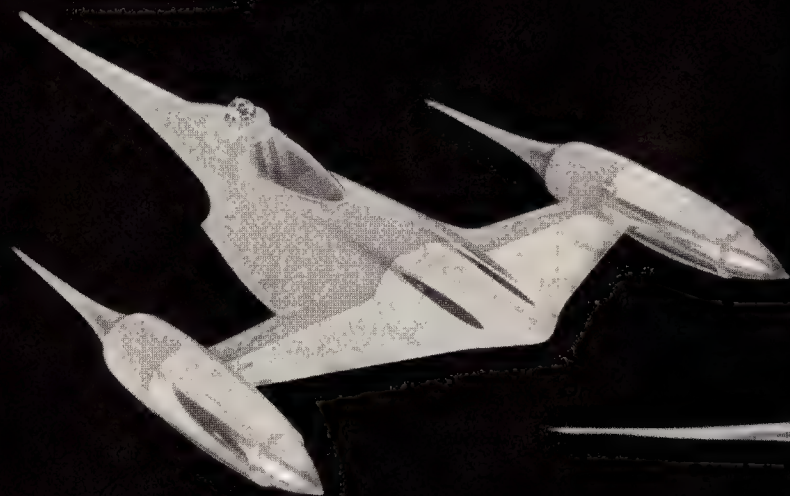
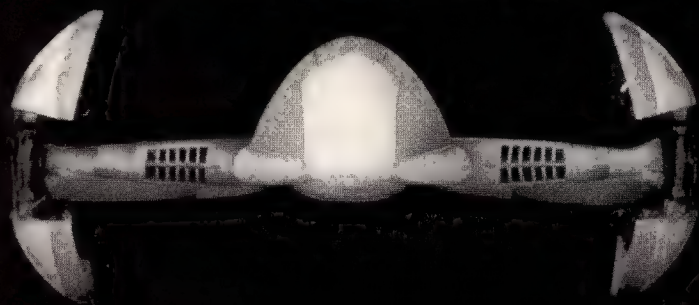
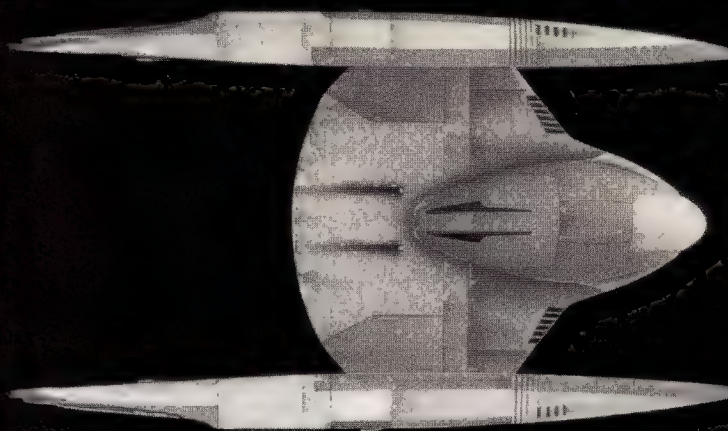
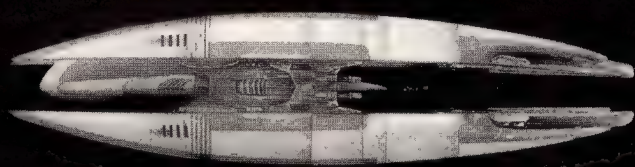
This ship, piloted by Darth Maul on his mission to track down and destroy the two Jedi, Qui Gon Jin and Obi Wan Kenobi is easily recognized as a part of the dark side with its heavy design influence from the Empire's deadly Tie Fighters from the first trilogy. The ship is equipped with everything the evil Sith Lord needs to carry out his deadly missions. The Infiltrator carries a cloaking device as well as a supply of probe droids and six laser cannons. The curved radiator fins, which dissipate the heat of the ship's high-energy ion engine, fold inward when the ship lands.



• continued next page •

DROID STARFIGHTER

Pilotless and deadly, these fighters are actually droids themselves. They are deployed in huge swarms to overwhelm the enemy and are controlled by a signal from the central Droid Control Ship. Once they have subdued the enemy in an area, they can reconfigure themselves to a walking mode and become guards of the territory they have conquered. Instantly recognizable as minions of evil, the Droid Fighters design reflects the TIE Fighters that will eventually replace them. These fearsome fighters are armed with four blaster cannons and two energy torpedo launchers, but their flight time is limited by their rapid fuel consumption.



NABOO N-1 STARFIGHTER

The sleek and agile Naboo Starfighter reflects a design sensibility not previously seen in the Star Wars universe. These one man fighter craft sport the "Royal Finish" of Naboo with their gleaming chromium surfaces. Only ships with Royal allegiance are allowed to carry this look. The long, slender tail of the ships is actually an energy and data conduit that "plugs into" the Royal Palace power supply and the central security computer which feeds each fighter it's assignment for upcoming combat. Pilots are freed to concentrate on operating the ship's systems while the ship itself follows it's pre-programmed trajectory. The N-1 is equipped with twin laser cannons and a magazine of ten proton torpedoes.

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The diorama base, finished prior to painting with the various materials used to add ground cover.

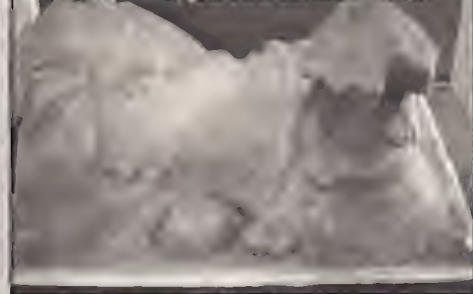


didn't seem done to me, so I cut a notch out of the back of the "rudder" and added another smaller rudder for minute adjustments, and mounted it on a tube assembly that would allow me to position it once in place on the diorama. The whole assembly was then mounted on another swivel mount in the "rudder bay" I had made in the pod's rear earlier.

Another design point I noticed in the cut-away book was that most all of the pods had two cables connecting them to their engines, so I had to come up with something convincing for my pod. Again, after digging around, I found the perfect parts in an old Monogram Intruder kit I have. The landing gear struts were perfect shock absorbing cable connectors, so I glued them to the sides of the pod's front hull and wondered if it was enough. Obviously, it looked like I had just glued some landing gear to the front of the pod, so I dug a little deeper and added various strut and shock absorber parts from various airplane kits until the landing gear looked more like cable shocks. The triangular shock assembly underneath the arms was a last minute addition after I found an old Indy car kit and decided that the pod was too symmetrical. Upon further pondering of my design, I decided to add some sort of redirection probe to the nose. This came to be using the Intruder's multitude of weird parts and all of the landing lights from the kit. The spiked sensor "disties" at the front and back of the assembly are made from bomb winglets, and the tubing/wiring was done using fiber optic cable strands. Finally, a steering mechanism was stuck into the old TIE fighter's landing gear holes and the whole thing received a final gluing.

The cockpit area was built up from various airplane cockpit parts and the tub from the TIE Interceptor. Knobs and levers were made from stretched spurs, and the ceiling was made from the dashboard part of an F-14 Tomcat. I wanted a pilot with lots of arms and very little body, so I sculpted him using Pro-Mat bakeable clay. He has two eye stalks and 5 tentacles of varying lengths emanating from a blob of a body, very alien indeed! He was cast in a tentacle shaking pose that I'll explain later.

Completed, painted diorama base.



I wanted my pod to have really big engines for Smeulbe's pod, and I had just the parts to build them out of. I always wanted to use my ERTL Kingpin Big O Prey's extra wing joints for something, and they made the perfect intakes for big engines. After trying wood dowels, rolling sheet styrene, and trying to find some airplane engines, I finally decided to use some 1.25" PVC pipe as the main bodies of the engines. I used Plastrug Cement to attach the Kingpin wing joints to the front of the pipe, then dug up some 1/32 scale F-14 Tomcat afterburner cans, and glued them to the back ends. Inside the afterburner cans I glued some resin copies I had made of the RLM Starfury engine nozzles. Details along the sides of the engines include: Popsicle sticks (pink tubes in photos), T40 track links for the plasma stream generator assembly, various ducting scoops from the Intruder and F-14 kits, tubing made from various sizes of electrical wire and fiber optic cable strands, engines from a scratchbuilt Omega cruiser I'm building, screw motties for heat dissipaters, missile halves (AIM-9), F-15 missile racks, two of the DSV SeaQuest's mini spurs for cable swivel mounts, and finally some nit car rod ends for cable ends.

Having finished the engines, I needed a plasma stream to go between the engines, and that matched the one in Anakin's pod. Using my Woodland Scenics Foam Cutter, I cut out my own stream from a blue plastic knife found in my wife's kitchen. After getting the rough shape, I used my Dremel tool to grind in some detail, then painted it with Tamiya clear red.

Once I had finished assembling the pod and engines, I oversprayed the whole model with Testor's Mini Dark Anodized Grey Metalizer. Anakin's pod was painted with the same color, but the detail painting would differentiate between the two pods' colors. The main hull of my pod and the Popsicle sticks were then painted with Citadel Metallic Green, and the details on the nose were picked out with various metalizer colors. The afterburner cans were painted in Burnt Iron. The whole assembly got a wash of Burnt Umber to give it a rusty, used look. Smaller details were picked out with various metalizers. The fuel lines were painted in flat black and Guards red. Studying real aircraft engines and scenes from Episode 1 can give you some idea of what colors to use when painting pod engines, I just made em up as I went along.

The pod's markings were handpainted using various colors and made up on the fly. I chose to paint a simple alien outline in white with a simple three pronged star in its middle. I then added a few squiggles here and there for alien language. After final painting of all of the main colors, both pods were sprayed with Testor's Clear Gloss and allowed to dry for several days.

Once dry, I decided Anakin's pod, resprayed it with clear gloss, then weathered both pods at the same time, trying to keep the weathering to a minimum. Once I was happy with the weathering, I sprayed them with a final coat of Testor's Semi Gloss Clear.

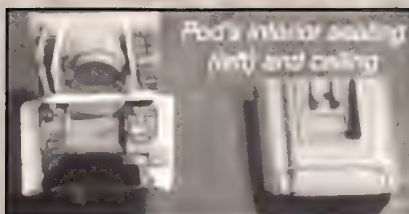
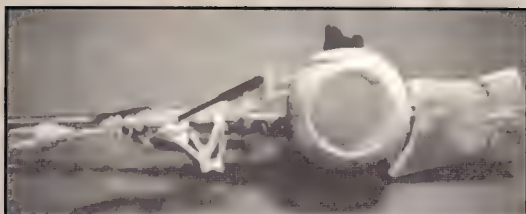
Well, now that the pods are done, how do I display them? Dioramas are supposed to tell a story, so I decided to invade, quite loosely, the Tusken Raider's attacking the pods, during the race. Let's just say that my race is one later on when Annie comes home after his adventures at Naboo. The whole idea was to have the two pods coming around a curve between a hill and a big rock formation, and on the hill would be two Jannas shooting at the pods. The problem was how do I build mountains? (I'd never done it before, but I had the foam sculptor tool so it was time for some experimenting.)

First I made a base from 1" external plywood. Always use external plywood, water and glue won't make it pop apart and it's less prone to warping over the years. The price difference is worth it, trust me. The base was then rimmed with ball room trim using my miter box to ensure square edges. Next I used a pencil to mark out where the hills, pods, and mesa/rock/butte thing would go. We don't have mountains or plateaus here in Florida, so from here on out I'll call the mesa/rock/butte thing the "stark", since essentially that's what it is.

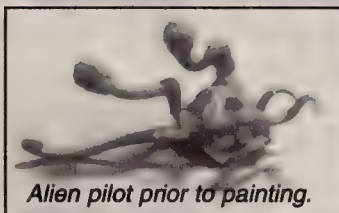
The next step was to build the hills and stark from foam. Using my Woodland Scenics Foam Cutter, I cut out the rough shape of the base of each of the hills and the stark. I also cut a few pieces to add to the base as rock bumps as no ground is perfectly level. After I laid where the hills would terminate and had all of the dimensions, now I liked them, I started stacking foam sheets on top of each other and cutting them out progressively smaller than the last. Each piece of foam was placed on top of the last and the edges were cut at the desired angle of the hillside until the hills were as tall as I wanted them. The same was done for the stark except the sides were kept relatively flush to each other to form a tubular base for the balanced rock at the top. The rock was made in the same way as the hills, only squarer into a rough ball shape. Once I had all of the basic shapes of my hills and stark, I drove some chopsticks through the centers of each assembly for strength, glued each seam of each piece of foam, then glued the hills into place onto the base using Elmer's Carpenter's Glue.

Now is where the whole thing gets really messy, so I moved out to the porch and my backyard for these steps. First I needed to obtain some dirt, but dirt from flowerbeds or your yard just isn't the right dirt. I go out to the street and scoop up the fine silt dirt from the edge of the road. It's almost like dust, but has just the right mix of small pebbles and rocks, as well as crushed glass that makes for convincing mineral deposits. I use a kitchen strainer to separate the dirt and small pebbles from the bigger rocks and glass. This allows me to pick and choose what I place on the diorama later as well as providing a way to get garbage and leaves out of the mix.

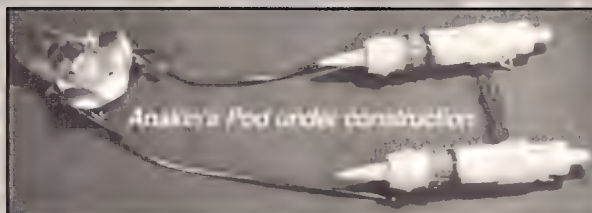
The next step is to mix up my glue to attach the base coat of dirt to the hills. In a spray bottle I mixed a 50/50 solution of water and white glue, with a drop of dish soap to allow the mixture to flow instead of beading on the surface. Using the



Above: Scratchbuilt pod engines made using PVC pipe, tubes and various kit parts, including wing joints from a Klingon Bird of Prey. **Below:** The finished racer just prior to painting and cockpit detail.



Alien pilot prior to painting.



Burnt Orange and Burnt Sienna for the shadow areas. After the shadows dried I mixed a small amount of white to the Yellow Ochre to drybrush the highlights. I contemplated doing an overall wash in a darker color, but I decided not to play the odds and ruin what I had so far. I like the final look as is and think that it's close enough to the desert look I was aiming for.

After the base was done, I sculpted two Jawas using Pro-Mat. I didn't spend much time on them, besides, they're basically walking robes! I armed them with a simple blaster gun made from a WW2 German MG and a short length of the cables from Anakin's pod. The barrel is a short piece of the Intruder's landing strut. Various parts of indiscernible pods were then strewn across the base to simulate previous crashes. I then sprayed the whole base with two cans of Testor's Flat Clear to ensure a hard surface and let it all dry overnight. The final step was attaching the pods to the base by means of

brass rod driven into the base and pods. This was the most difficult step of all. Holding the pods while trying to mount the wires was quite the pain in the pod! I marked each hole in the base by first mounting the wire in the pod, then putting a tiny amount of red paint on the other end. I then positioned the pod where I wanted it and allowed the wires to touch the base, leaving the red paint behind. I then drilled the holes on the red marks, filled them with JB Weld, and affixed the pod. The final step was to paint the wires flat black. Finally, it's finished! This whole project ended up taking me much longer than I had originally planned, but ended up exactly as I envisioned it from the start. The whole thing sizes up to 2 feet wide, 18 inches deep, and 1 foot high at the top of the stack, without a doubt my biggest diorama ever! Now my only problem is how to display it! I guess the idea of hanging it on the wall is the only way to go, as I have no shelf space big enough to take it! I hope you got some hints from my project, pods really do look better in dioramas than on the pitiful stands they come with, and building your own pod isn't as hard as you may think. Give it a try, you'll love the results!



spray bottle, I sprayed a fine mist of glue all over the whole diorama, then sprinkled the dirt liberally over the whole thing. After drying in the sun for an hour, the whole process was repeated again. After it dried, I still had seams where the foam layers were showing through. To fix this, I mixed up a 50/50 concoction of plaster of paris and dirt. Using my bare hands I pushed the mixture into the cracks and left it to dry in the sun. If I had to do it again, I'd have done this step first, but live and learn...

Next I added my large rocks (limerock from the roadside) where they would fall if they broke off of the hills and stack. They were all glued down with white glue, slightly countersunk into the base. Finally, the last step in terraforming was ready to start. I once again mixed plaster of paris (40%) with RR gravel (10%), road dirt (40%), and a small amount of Sculptamold (10%). This mixture was then sprinkled all over the whole diorama, paying close attention to where the dirt would fall naturally. The base of the stack and the base of the hills got a generous pile of the mixture, and the flat areas of the base were covered in a thin layer. Various rocks and boulders were placed in strategic places, countersunk into the mixture, then sprinkled with a little more of the mixture. Once it looked right, I loaded my spray bottle with the water/glue mixture and soaked the whole diorama. As the water/glue mix flowed down the hills, it created a natural looking erosion effect. While the whole thing was drying, I sprinkled touch up mix on problem areas to make sure the whole thing was uniform in appearance. Once I liked it, the whole thing was left to dry for a week to ensure that there was no residual water left in it anywhere as the water would mess up my painting stage.

Painting was done using my airbrush and Badger brand water based paints. I used Yellow Ochre as the base color, then mixed in a little



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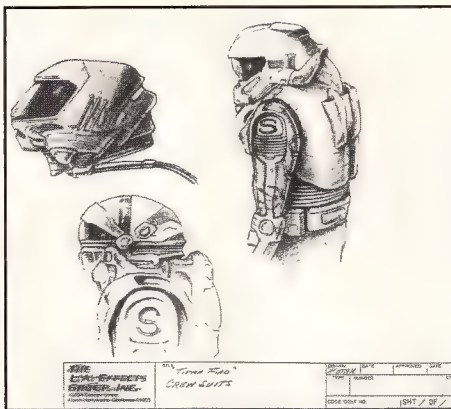
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"We tried to raise the money to do features in Michigan. In many major cities there is a film center, or sources for educational and industrial films. There was a Jane Fonda movie; it might have been *They Shoot Horses, Don't They?*, that was financed just down the street in Ann Arbor. That money was put together in Michigan, so we thought that's what we would do. We wanted to make features. We put together a very expressionistic story that was a cross between 1984 and *Alphaville* that never got finished. There was a falling out with the partners. We had a project called *The Cry of Cthullu* and we tried to raise money to do that, and had another falling out. That's when I decided to come to LA. I knew I belonged in LA because I knew all those grand masters like George Pal and all the people I wanted to meet were there. There were all the 'old timers' the effects people and directors who I wanted to meet in person and say thanks for creating all these wonderful things. That became a passion with me, meeting all the old screenwriters, producers, directors and model builders. It's a hobby of mine to this day, I'm collecting an archive of materials on all these people."

Robert's journey to Los Angeles resulted in a couple of years of struggle followed by an introduction to the world of low-budget film making on a film called *The Aftermath*. One of the first low budget lessons he learned was that everybody does a little bit of everything on a low budget picture. In addition to doing the special effects for the film, he and his brother recorded sound, ran the camera, built sets, rigged pyrotechnics and did virtually anything else that needed to be done to get the film in the can. However, in spite of the Skotaks' best efforts, the director used effects shots in the final film that were out takes and were never meant to be used. It turned out to be a fun, but frustrating experience.

Robert next tackled science fiction television, working on the pilot for a SF comedy called *Starstruck*. "Starstruck was a TV pilot that was a sort of a spin-off of the *Star Wars* Cantina scene. It was about this space station where all these people meet. A comedy. The idea was that



Left: Early miniature work by the Skotaks. A model of the house they grew up in in the Detroit area. Top: Early spacesuit and helmet concept for "Creature."

everybody came there because of the apple pie. It was a Mom and Pop space station, aliens stop there...it was sort of a funny version of *Babylon 5*-but not terribly well done. It was, I think, the first use of Ultimatte, a system for sophisticated video compositing. It was all done on tape and I built models for that show. All the effects were on video and were composited on the spot. You could see the background plate and we'd move the camera dolly, like human motion control. We'd line up the ship and move the camera through, getting the ship to 'dock' into another miniature.

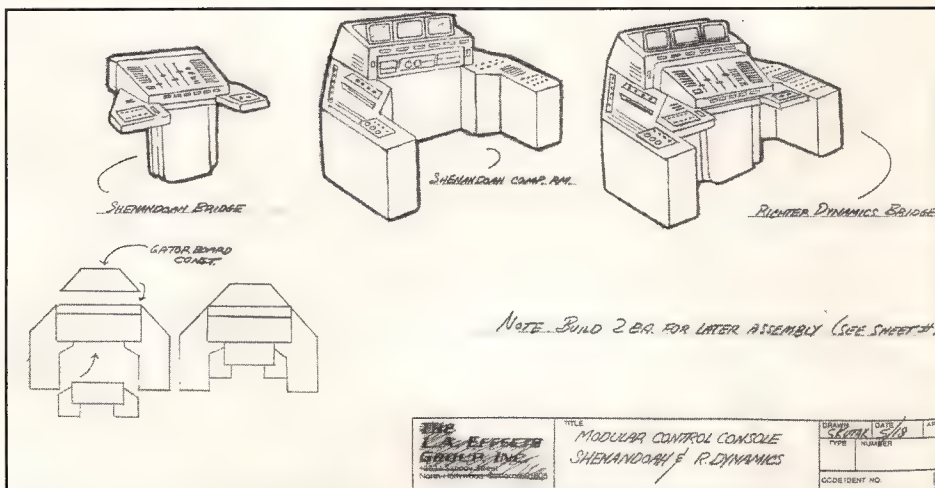
As things usually work in Hollywood, one job leads often to another. People from past jobs remember your work and suddenly you've got another job. If you're talented and lucky enough you might never be out of work. "The day I finished *Starstruck*, I got a call from a guy named Chuck Cominsky who was working on a Roger Corman space movie and we should come and meet with him. My friend Pat McIlung who worked on *The Aftermath* with us--and recently worked on *Armageddon*, said 'Oh, Roger Corman. You're never gonna get paid, he never pays anybody!' Pat and I both went and talked to Chuck and I was basically hired. I don't even think I showed him my portfolio."

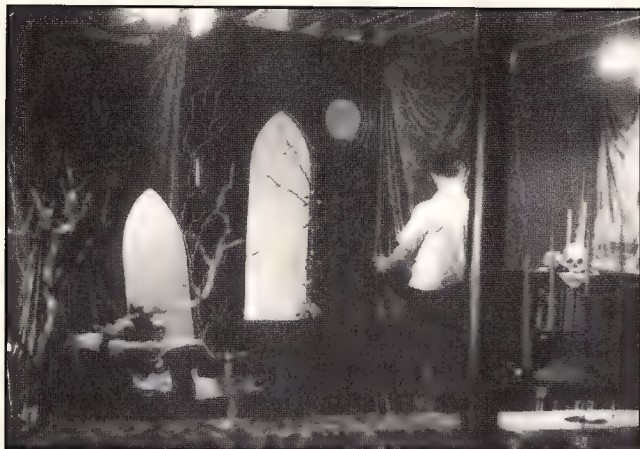
Although Roger Corman has often been denounced as a cheap film maker, Robert views

working with Corman somewhat more pragmatically. "Here's what I'll say about Roger Corman; we got paid decent wages, (we started low, but Chuck got us raises rather quickly), we had full medical coverage, dental and optometric coverage. Chuck would come in once a week and have a look to see what we were doing. He'd bring a case of beer! We'd sit all day building models, basically creating what ever we wanted. We had a tremendous amount of control. I think it was the most fun we ever had. We just built models; it was 'Be creative!' We designed the ships and built them. It was great! What a deal!"

Aside from his legendary cheapness, Roger Corman has another, more positive reputation in Hollywood. Many up and coming filmmakers got their start in Corman's productions and the film *Battle Beyond the Stars* was no exception. Robert remembers one of the more notable people he first worked with on that film. "Battle Beyond the Stars launched many careers. We were instrumental in getting Chuck to hire a young guy named Jim Cameron. When Jim got involved he was basically a model builder. The lead ship was one that everybody was staying away from because nobody really knew what Roger had in mind. The script was really awful--a John Sayles script. It had a lot of problems. Chuck got into this thing with Roger Corman where he kept telling us the script was going to be rewritten, so we held off making the lead character's ship. A ship that I built was the lead character's ship for a while, but somewhere along the line it became more important for it to be 'organic'. Alien had come out in May. So the ship became 'organic' and we put it on the back burner. Roger wanted the director, Jimmy Murikami, to come up with some designs. Jimmy came up with these horrible designs. It looked like a fat washer woman with her rear end up in the air and a rocket engine up her butt! I'm not kidding; I have the drawings to prove it! Jim (Cameron) spent a weekend doing some drawings to show to Roger to see if he liked them. The sketches looked great on paper, but when you actually built the thing and painted it orange you realized it had boobs! If you'd painted it some other color, it would have been a neat double entendre and it wouldn't have been as obvious. Jim took some razzing for it, but it was actually a cool design."

Below: Modular set-piece designed by Robert Skotak for use in several sets in Bill Malone's "Creature."





The Skotaks created a series of 8mm mini-features in their teen (and pre-teen) years. This set (above left) representing a castle was built for a film about Robin Hood. Above Right: An extremely rare shot of space model under construction from the 1979 CBS pilot "Starstruck." The ship was designed as a passenger-carrying transport to an orbiting space station.

Working on Corman's low budget masterpieces was a fantastic place for experimentation for the Skotaks. One of the main things they learned is that when you're working on a low budget picture, everybody does a little bit of everything and those with the drive end up doing a lot more than anybody else. "We did three movies for Roger Corman. First, we did *Battle Beyond The Stars*. We worked on that until about a week before the movie came out. We did everything optical, perspective shots, I think we're in it...we built sets, did lighting, built full-size sets, did part of the art direction, helped light the sets, motion control ...Roger wasn't happy with the ending, so we rewrote the ending. About eighty percent of what we wrote became the ending. *Galaxy of Terror* was after that and *Forbidden World* which was the last thing we did, officially. But we had this liaison with Corman's New World for about four or five months after that through a company that Chuck Cominsky formed called *Private Stock Effects*."


Their work with *Private Stock* included the awful Jerry Lewis sci fi comedy, *Slapstick* and, on the other end of the scale, the very underrated Canadian film, *Strange Invaders*. It was also with *Private Stock* that the Skotaks worked on their first big budget effort. "*Jaws 3D* turned out to be a big debacle. It was one of the first attempts to wed electronic compositing with motion pictures. It was one of the very first before digital technology really existed; aside from giant Cray, number crunching machines. There just wasn't that kind of money in *Jaws 3D*.

It was tampered with and all the electronic composites were pulled and replaced by standard optical techniques, which turned out awful. Another company did those. We did one more film with *Private Stock*. It was for Mel Brooks, *To Be Or Not To Be*. That was my first film as a supervisor. But that was in the last days of *Private Stock*."

Even though they went from big budget projects to films with lesser pedigrees, the brothers were never out of work. They used their new opportunities to build their reputation in the effects industry and use their skills to make some smaller films better than they would have been otherwise. "After *Private Stock* my brother and I went in with a company called *LA Effects*. It sounded like they had a good financial base, they were in a nice building, but they didn't have the jobs lined up. We did a bunch of small films which were kind of fun. We used every trick in the book. I remember we took masonite signs that were left in the building and laminated them together and made a space station out of them. We were making stuff out of junk. It was kind of frustrating because we had been working on bigger projects, but it was a way to stay close to the roots. It was a rough time."

Also during that time the Skotaks teamed up with another Michigan area film maker, Bill Dear, who would later go on to direct films like *Harry and the Hendersons* and *Angels In The Outfield*. "Bill Dear is pretty much acknowledged, along with Mike Nesmith of the Monkees, as the guy who created music video. They did a thing

called *Elephant Parts*. Both those guys are really clever, Michael's a pretty strange guy, but very creative. He and Bill Dear did a spin off of *Elephant Parts* called *TV Parts*. So we were doing music videos for a while. One was called *El Dorado To The Moon* for Michael Nesmith. There was also a film called *Space Rage* that actually had some of my favorite shots in it. It was a space western directed by Conrad Palmisano, the famous stunt director."

Even though they didn't know it, Robert and Dennis' low budget days were numbered. On their next film they created an astounding number of effects for an astonishingly low amount of money. "Then we did *Creature*, the Bill Malone film. I had a ten day slot to design space suits and interiors and all that stuff. There are 38 effects shots in the movie and we had a budget of \$50,000 which works out to about \$1500 a shot and you can't do much with that. You bring stuff in from home to use. I tried to get Bill not to shoot anamorphic because of focus problems, but he wanted to shoot it in widescreen and that really impacted what we could do. The models were melting because we were pouring light on them to keep focus. We'd say 'Shut the lights off the ships melting!' It was great working with Bill, though because he was—and is a complete filmmaker. He really knew what he wanted." 

Next Issue: Part Two w/Robert Skotak

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Loving models at only 6 years of age, Taylor Shannon is shown here working on a Revell-Monogram Snap-Tite™ Harley Davidson kit. You go girl!

Taylor Shannon and her Snap-Tite™ Kits!

(from her dad, Patrick Shannon's point of view)

My daughter, Taylor, is a 6 year old and has been building models for 2 years. My primary interest is horror figures so it was fun to discover a part of our local hobby shops that I'd been missing: the snap-together kits.

There are many great kits out there today. From the Jules Verne Nautilus submarine to neat NASCAR kits. For the ghoulish among us, the Grave Digger monster truck's decals are to die for.

I'm a firm believer in model building as an educational/developmental tool, as well as just plain fun. I've observed Taylor's eye-hand coordination improve as well as her sense of "how things go together."

Although she only builds snap kits at the moment, I find that most of them need glue to really stay together, especially with a 2 year old brother around. So, Taylor is using quite a bit of the Tenax bottle glue and a small brush. She works at the dining room table which she covers with newspaper.

Shown is a partial collection of kits Taylor has built, including the cool Grave Digger monster truck and the Jules Verne Nautilus submarine.



Some of the current kits boast great sticker decals which are easy to apply. But Taylor can work with real decals well now, too. I don't think we'll try paint for several more years, although she is pushing to help me paint a female zombie-type kit I'm working on ("Julie" from the movie "Return of the Living Dead III," from Netherworld).

It's nice to build models together and see the sense of accomplishment she feels when having completed one. It makes a nice addition to her other creative activities: puzzle building, drawing and violin.

On her sharing day at school, she has brought in finished kits several times. If anyone out there has small kids, or even if they don't, I encourage you to visit the snap kit aisle and see what you're missing and, of course, keep reading *Modeler's Resource*® magazine.



Right: Up-and-coming modeler, two year old Dylan, Taylor's brother, stands in front of a small part of Dad's collection.





Justin Bertges works on his very first resin kit from Anubis Productions. This kit, based on the old Johnny Quest series has been out of production for quite some time.

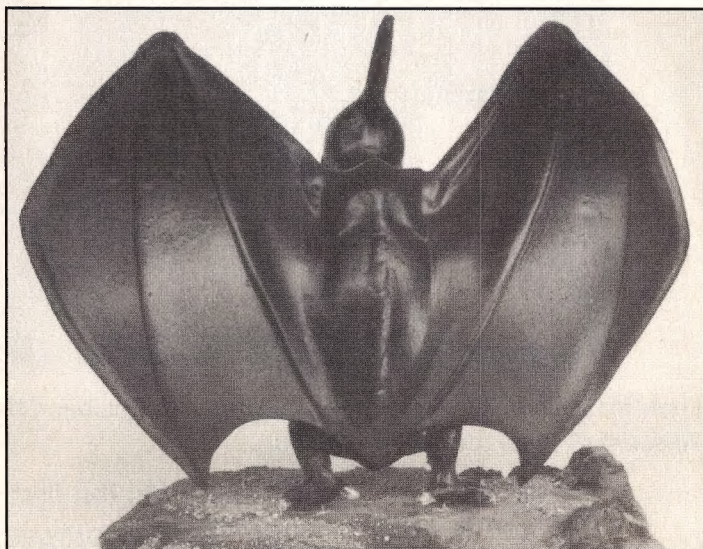
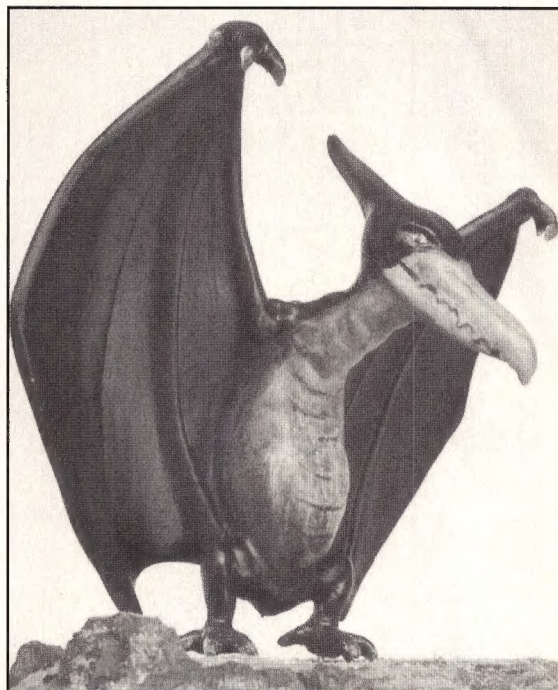
Justin Bertges & Turu the Terrible! *from Anubis Productions*

This was my first resin kit and I was surprised that it was so easy to put together. The kit comes in six resin pieces, the head, the body with wings, two feet and two claws. It also includes a rocky base for Turu to stand on. When I started, I knew that for those little feet to support the Turu's whole body, they would have to be pinned. I drew an X on each foot that needed a pin, then I transferred the Xs on to the parts where the feet would attach so the centers would line up and I'd know where to drill. I did the same thing for the head. I drilled holes and used pins made from a large paper clip and glued everything together with super glue. The upper claws were small and didn't need pinning, so I just super glued them in place.

When the bird was all assembled, I used Magic Sculp to cover the spots where the parts attached. Magic Sculp works very well because you can cover over the seam lines and blend it in smoothly to hide them. It smooths out really easy with a little water on your fingers or your tools. If you have covered up any little details on the surface when you were covering the seams, you can re-sculpt them in easily.

I was told that this kit is a very good likeness of Turu the Pterodactyl from the old Johnny Quest TV series. I've seen a few episodes, but not that one, so I guess I'll just have to take my Dad's word for it. The instructions call for Turu to be painted in the cartoon colors used in the series, but I wanted a more realistic look for my version. Instead of purple and yellow, I decided on a dark blue for the back and wings, a light gray for the inner wings and belly and tan for his beak. Most of the base coats were applied with spray cans. Some of the colors were just lightly misted on to get a more realistic look to the color. I also lightly sprayed just the tops of the front edges of the wings with the dark blue to give them a more gradual color change into the gray. I used washes and drybrushing to bring out the detail. On the base I used the same painting methods and I added a bit of sand and gravel to give a more realistic look.

This was a fun kit to build and it turned out pretty well for my first resin kit. I think resin is easier to build than vinyl or plastic and I'll be making more resin kits in the future.



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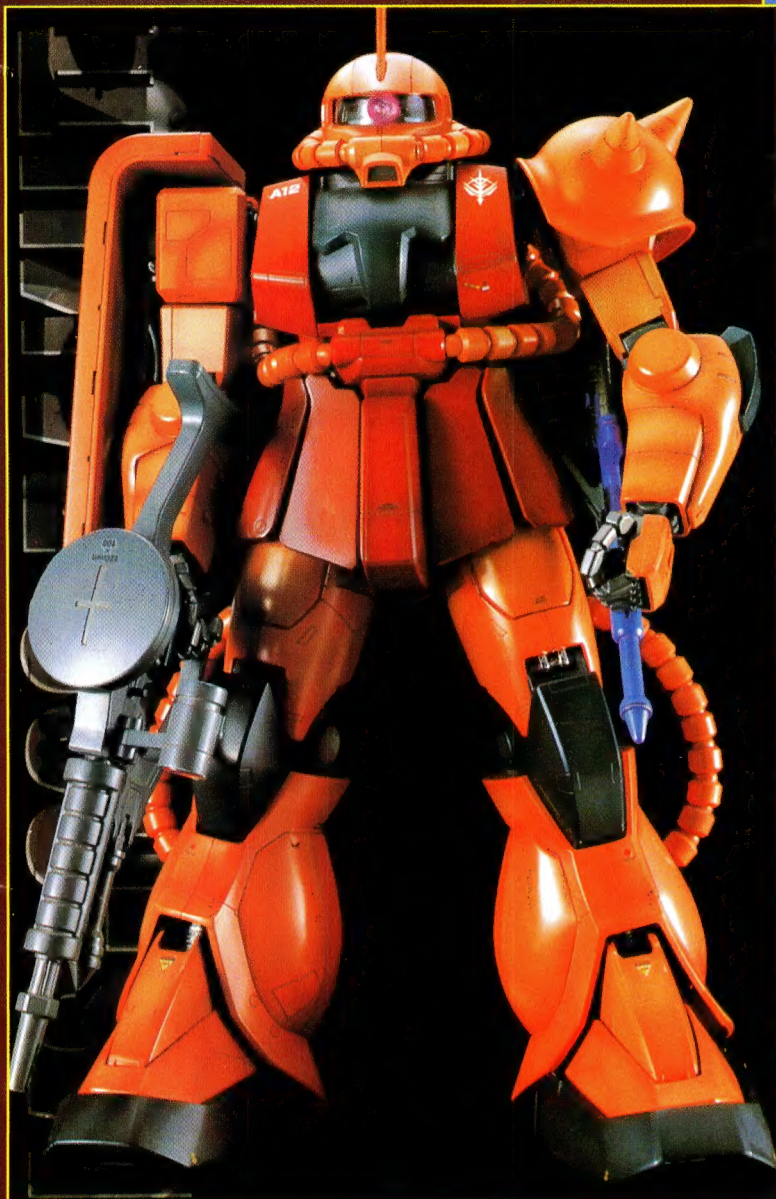
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